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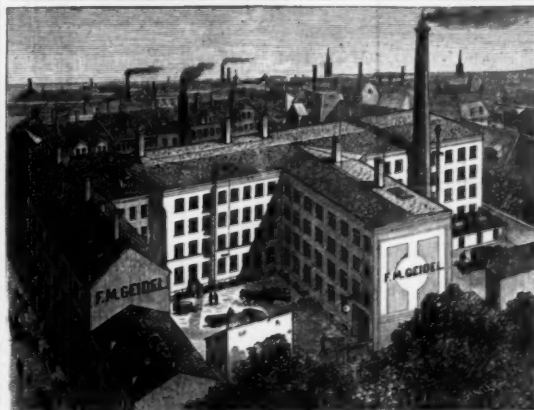
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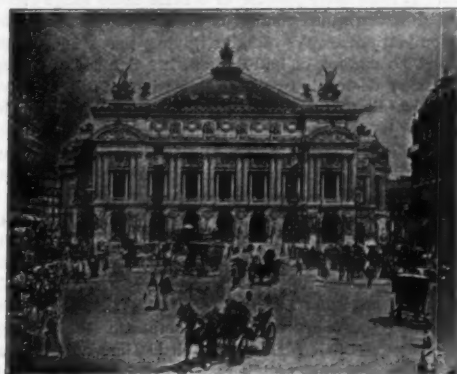
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STUDIO MANNERISMS.

That which a man does best, none but his Maker can teach him.—EMERSON.

"TELL you he scolds; doesn't he scold, though?" "Doesn't she make us feel mean? I tell you, when she gets through talking to you, you feel small; you feel as if you wanted to crawl through a hole in the ground." "Oh, he's just splendid; he just goes on; he is never satisfied till he makes somebody cry." "I just tremble when she commences her sarcasms; she can be the most sarcastic; can't she hurt, though; she's just lovely." "He is great, you know; he just makes fun of us, abuses us, tells us we are fools, idiots, never knew anything and never will; we can't do one thing all morning."

To anyone with the least particle of educational instinct this pose of senseless bluster, affected by some teachers with a view of being unique, bizarre, peculiar, and so getting a "griffe" on the pupils, is most ridiculous.

Not more so than the sublime admiration with which it is received by the blinded pupils, who seem to be assured by such that they are receiving instruction from the great and exceptional heroes of the day. Like the congregation whose priest preached in Latin, they feel then that they are getting the worth of their money. It never occurs to them for a moment that they need not take all this wordy stuff. They do not reflect that being called an idiot and a fool does not teach anything, or even prepare the mind to receive it; that a tirade of sarcasms only wastes precious time, and that bright and spirituelle scoldings and mockings in no way, shape or manner ever pushed any pupil on one-half inch in the road toward art perfection.

It must really seem to the thoughtful that a studio is the place where the pupil goes to learn that which she does not know. If she already knew it all, where would be the necessity of putting herself in the hands of a teacher at great expense of time and money?

If a student is found lacking in certain things why not take her quietly aside and tell her so, and arrange means at once for the acquiring of those very things? That is what she is there for. If for want of a sufficient modicum of gray matter in the head, if by chance in the anxieties in regard to yearly studio expenses, one or two real idiots do slip into the class room, there are just two things to do, keep them hanging on as expense manikins, to help warm and pay studio rent, or if the task exceeds patience, send the poor creatures home or to some other teacher, and replace them by some of the scores who are hanging on the outside door-knob clamoring for admission. It is really not right to keep them there announcing their natural malady from time to time to jeering comrades.

In case certain lacks are found common to a large number of the class, and if the teacher loves to talk, better take one hour of one morning each week and address those minds calmly and judiciously on those wants, the necessity of overcoming them, and the best and most practical manner of supplying them. This would take but little time from actual throat work, compared with the disturbance and agitations of class room work through scoldings and tears.

Throat work would be rendered more valuable if supplemented by talks on the neglect of solfège, and what to do to learn it even late, the non-musicalness of students, its evil, and how to correct it; how to learn French, to learn acting, and conduct themselves in a strange city and strange pensions; how to be silly and how wise in regard to health and practice, things to read, the necessities of public life, the lives of composers and stories of music above all the neglects in their early education, and the means of supplementing them, and the silly and unreasonable art views of ignorant people.

One hour a week would in a term do much in these lines, and tend to solidify relations between teacher and pupil, to prepare the mind for the reception and application of class-room work, and to make live flesh and blood instead of wooden aria-ridden mentality. It would do

away with all this schoolroom rowing of which students actually boast, as do Paddies of "so many foine foights at the fair."

Whatever germs of advice, philosophy or wisdom lie underneath those stereotyped reproaches they pass as jokes or as bad humors of the professor, which are to be expected as part of the value received from the renowned celebrity.

I once visited a school for the teaching of French, where sat the average crescent of some fifteen pupils; the professor with graceful form, pointed beard and black suit, parading up and down in front of them, his hands behind his back, his gait easy and swinging.

The work of the class was to guess the French words of the English which he was giving them—words which they had never learned and had no possible chance of knowing, except if by chance some "French aunt of a grandmother" was known, in which case the guessing was once in a while successful. The teacher's task was to mock in his best broken English the wrong guesses, to be gracefully sarcastic and charmingly "cross," to tell funny stories of other bad guesses that had been made in other classes, and to bestow enthusiastic encomiums on the "wise niece of the grandmother's aunt" who hit the mark.

The entire class could have memorized twenty nouns, verbs, adjectives, articles, and even a participle or two, from the blackboard, and formed them into practical, correct sentences, in the time taken for this ridiculous play-show.

It never occurred to one of the class. The thing called professor was there in good style, and the thing called class was there. The time was passing, money was passing from class to professor every minute they breathed, and they were "learning French." They were all happy.

Imagine going into a school where a teacher of arithmetic was passing the hours having the pupils guess the multiplication table, and when one said 5x5 were 15 he should be laughed at, scolded, told he was an idiot, a fool, and never would know anything!

Don't you see how silly it all is and how wasteful? And think of pupils boasting of it! You hear it every day, and in America as in Europe, "Oh, he's splendid; he's cross, I tell you."

A girl in Paris who had been studying with a London teacher began loyally to "stand up" for him on hearing the remark that professors did not aim sufficiently to make their pupils musicianly.

"Professor X, I tell you, makes us musical. I tell you he does!" she exclaimed with enthusiasm.

"How, for example?"

"Well, once in a while he asks a pupil to sing C or may be G instead of some other note."

"And what if she cannot do it?"

"Oh, then we catch it; he goes off into a rage. He just scolds and scolds; sometimes he laughs at us. I tell you X makes us musical!"

"Hm! What does he do to make it possible for that pupil to be able to sing C or G next time?"

"Oh, my! nothing, you know; he is a great teacher."

"Does he ever speak to the pupils on the importance of knowing such things and how to learn them?"

"Oh, my, no; nothing like that!"

"Does he ever examine pupils on those things when they come to enter his class, so showing that they are important to music? Does he ever send away a pupil to somebody who will teach those things, so that she can become more musical before beginning to sing?"

"Oh, my, no! He is too glad to keep all he gets."

"How, then, does he especially work to make his pupils musicianly?"

"Hm! ha! Well, he has—guineas a lesson, anyway; and he is good and cross!"

I once passed two hours in a studio. I assure you that in these two hours the two pupils did not actually sing ten minutes each! The teacher was young and well made, had been on the stage, knew the lines and the manners, and was supple and easy. Clad in neat dark gray, with tiny flower in his coat lapel, nice linen and polished hair—how he did "carry on!"

How he did pose and parade and rant about, how he did talk and bluster and entertain! The fine, light fingers now in the delicate pocket, now in the vest armholes, now leaning gracefully on a piano corner, now leaning against the mantel, now sitting on a window sill, and again on a chair arm; one polished boot now on a pile of music as high as his knee; again, crossed over the other as a danseuse, in his light, varied flexible voice—how he did entertain!

A note or a phrase from the pupil was simply a cue. Story, joke, reminiscence, stage experience, a snatch of song, a dash on the piano off-hand, long silences after long, fascinating advices, despairing sighs, curious and irrelevant questions to make all giggle (for all the pupils were privileged always to be present at the "lessons") and

complimentary remarks about a hat or the color of a ribbon to make the owner blush, and—"again to our singing," when he would probably go and stand in a corner or at the window, his back to the room, turning abruptly and deftly on his heel at the first pause, to recommence the gyrations.

The pupil all this time stood in wooden, semi-embarrassment, hands meekly folded in front, admiration and surprise on her placid face, waiting for the next command to go on, from the fascinating autocrat.

Coming down stairs the girls could not say enough of his "excellence." Such a magnetic man! Such dramatic personality! Such grace—he had been an opera singer, you know—and was he not a superb teacher?

Then there is the teacher who sings all the time with the pupils.

One would imagine that it was the ear of the professor and the voice of the pupil that should be brought into requisition in voice production. One would think that a teacher of voice placing would want everything as quiet as possible, his ear strained to catch the faintest intonation, his thought on the alert how to apply his knowledge to the special need of that pupil in the best way to produce result.

How can a teacher hear or watch the delicate vagaries of mind and sound while himself or herself sings out the scales, arpeggios, exercises in full voice? A listener can scarcely hear the voice of the pupil back of the teacher, and I vow that I have heard the most atrocious things take place in these mechanical duos, even to a broad, plain sharpening or flattening by the pupil, not to speak of the unstirred condition of mind, overshadowed but not exercised.

This last is worse yet when the subject is operatic; when the teacher, an old operatic war horse, catches the accents of her golden days, in addition to shouting the aria through with all her might, stumps and stamps about the room, plunging, throwing her arms, rolling her eyes, contorting her body as at eighteen, once in a while darting upon the wooden pupil, shaking out a stiff elbow or shoulder, tapping her on head or hand, and working the frenzy up to a fine climax with a:

"Très bien, t-r-è-s bien ma p'tite! Très bien. Vous avez vraiment du talent! Nous allons vous faire engager tout à l'heure."

And the poor, innocent pupil goes off and repeats this benediction as gospel to her friends, and imagines that she is standing on the threshold of the Grand Opéra.

The studio accompanist, whose sole object seems to be to prevent the teacher from hearing any slips or mistakes the pupil might make, is a great set-back to vocal culture. He gets the idea somewhere that he is there to support the voice of the pupil. Consequently the louder the pupil's voice becomes the louder and louder he plays. The pupil, to rise above that, sings still louder, and the accompanist thumps the harder. The teacher, finding things inadequate, joins in, and then the fun begins. And no one realizes how droll it all is.

Well, I suppose those funny phases must come after going round and round in the same rut year in and year out, and with the same tiresome ridges of pupils and music. One can think of many nice, beautiful ways to shake things up and keep the ground even and rich and unsteriotyped, so that these ruts and funny phases would be impossible. Maybe they will think of them, too, some day.

As to the loud accompaniment business, one would imagine the less piano used in the studio the better, with a view of cultivating ear and making nerve and memory reliable and steady for professional work. I can imagine a débutante on her first night, on coming to a risky change of key, looking to a certain cornet or violin accent to establish certainty, but the studio—what is the studio for?

It is not a place for the singing of a certain aria or of a certain song or opera.

It is a place in which to gain a certain capability to sing all songs, arias and operas!

Another great time-wasting type of studio is the great big, happy, free-for-all place, where all the students stay almost all the time, singing, playing, talking, visiting and having a general high old time. They sing whole arias through, no matter what language, with scarcely a correction. They talk while they sing, stop when they wish, walk around arm in arm with the teacher, who sings and acts, walks off and chats, corrects always as a joke, and praises much.

Here you never hear anything but kind, nice words, praise, encouragement, assurances of speedy engagement, much "ma p'tite, qu'elle est gentille; qu'elle est mignonne!" "much shaking of hands, cajoling, many terms of fidelity, affection and eternal co-operation, quantities on quantities of very poor work, and quantities on quantities of waste time. Pupils are hopelessly happy here, though, and call it "working h-a-r-d."

Shades of Petzalozzi! Blessed Horace Mann! Why did you confine your infinite beneficence to intellectual

progress and development and leave poor art so woefully unprotected?

Imagine such conditions existing where there were examinations, superintendents, associated institutes and normal schools!

You see, musical teachers have no one on earth to look after them. No one to say them yea or nay for anything they may say or do. They may work the most irreparable damage year in and year out, and nobody know it. They are responsible to nobody. The average student is certainly not the one to discover weaknesses. Parents as laymen dare not open their mouths even if able to open their eyes. There is absolutely nothing to go by. The chance star whose passing makes a teacher's reputation may be the result of that teacher's work, or may not—for all anybody knows. No one can say whether the star made the teacher or the teacher the star, anywhere over the earth to-day.

There is no protection for pupils. There is no organization in art education. There is no responsibility anywhere, no guide, no head.

There are many model teachers, many, thank Chance, in all the head centres in all countries, but the condition of musical education is far from model as a condition.

This is one reason why there are so many ridiculous uneducational mannerisms in musical studios. And another reason is a peculiar and preconceived idea come down from the ages, but happily disappearing, that anyone who touches music in any way, from the most paltry and menial conditions of musical servitude to the highest flight of creative genius, must for that reason arrogate some special eccentricity, some bizarre tendency, some grand and surprising abandonments of stricture and convention, in order to make an impression commensurate with the vaunted unbalancement. They have been petted and praised in this notion, indeed, till they were in danger of becoming a race of special curiosities, till the newspapers, bone and sinew of our intelligence and common sense, took hold of them, shook the nonsense out of most of them, and made them straighten out in line with the other folks.

A few of them, indeed, exist yet, who frankly declare that they must and shall do certain things just because they want to.

There are many good, nice, honest, handsome people locked up in lunatic asylums for nothing more nor less than this very sentiment.

STAGE MAKE-UP.

Recently here in a circle of ladies, none of whom were professionals, but all of whom enjoyed seeing and talking about them, conversation turned upon the atrocious manner in which even experienced stage women made up their faces while representing their rôles. Many really pretty women, they said, looked positively homely, while young ones often looked several years older than they were. In some the frightfully artificial look prevented much pleasure in the play until it began to wear off as the play progressed.

One lady spoke of a celebrated beauty who was so disgraced in her rôle at the Grand Opéra a few evenings before that she (the lady) went to her dressing room at the close, ostensibly to congratulate, in reality to see what on earth she had done to herself, and how she looked close by.

She looked like a clown, she said; like a clown at a circus! Her eyelashes were like charcoal sticks, the patches of color on her cheeks were as if the cheeks of a "false face" had been cut out and gummed over hers. She had reddened the points of her lips so far up under her nose and down to her chin that her mouth was ludicrous—like that of school boys when trying to see who can make the worst faces at each other. The great daubing of black around her eyes, which made her look "skull-eyed" from the orchestra, was close by absolutely hideous.

The only traces left of her unquestionable beauty were her teeth and the bit of bonny throat from which the little robe was already tossed back two buttons' length. No wonder she looked homely on the stage!

Approaching the subject delicately, the lady was aston-

ished to find that she really imagined she had done the thing superbly. She said that if they did not do that way people would look perfectly "flat" on the stage. She was as hopelessly innocent of the disastrous result from the house as is a color blind man who sees red green.

Another lady spoke of the havoc of skin and eyebrows and eyelashes that comes to débutants in their first seasons, when, centred upon weightier matters of stage preparation, they left the all important subject of personality to chance. This was all the more grievous in that disaster so worked can with such difficulty be restored; in many cases, indeed, it cannot be undone at all. False notes, bad accent, a slipping memory, may be cured or developed; a skin turned yellow, dry and hard, lined, covered with coarse holes or blackheads, and killed eyebrows and lashes, are not as easily restored.

In view of the fact that so many of our nice, pretty home girls still insist on seeking admiration behind illusive footlights, it would be well for them to look a little into this matter, so that when later, like "Tom's little star," returning disillusioned, they may at least bring back their good looks with them.

A chat on the subject with Mrs. Mary Scott Rowland, a woman who has made such subjects a study from youth up, and who teaches the doctrine of care and preservation of the skin, not of covering damages by cosmetics, must be helpful to such. Her work makes her authority worthy of attention.

It is all a mistake, she says, to think that one must be made up in that exaggerated fashion in order to appear well over the footlights. It is as if one should say that because stage speaking must be louder than in the ordinary drawing room in order to reach distant ears in a theatre, therefore one should shout and scream with all one's might.

That certain accents of nature must be made on account of stage lighting is certain. That people must make themselves up to look like frights and ruin their skin is an abuse the result of ignorance.

Few operatic and concert singers and actresses but could look much more beautiful than they do if they only just knew what not to do; for they all exaggerate. They all do too much. Exceptions among them who do really know what to do in this way are Mrs. Langtry, Patti, Mrs. Kendal, Beatrice Cameron Mansfield and Melba, when she is careful, but she is dreadfully impulsive and negligent.

The fact is that a woman in her greenroom, ready to walk on the stage, or on coming off of it, should look as real and as natural as when in her own boudoir. That is to say, certain points are accented, but they must be accented evenly, systematically, and with such perfectly just proportion to each other as never to be striking to the closest observer. That is what looks best at a distance from the stage, and which gives that soft, feminine, natural look which so few actresses know how to possess.

Eyelashes which look like sticks in the greenroom look like sticks from the stalls, and open and shut like barbed wire fences. They give a strained expression to the face; it is inevitable. Same with the eyebrows. They must be darker than nature, but they must be darkened with a soft brush and must not startle the sight seen in the nearest looking-glass.

In general, the brighter the play the higher the color; but this must always be in proportion. Rouge should never be applied to the skin crude over a floor of powder. That is what they all do, and that is what gives that circus look when the singer first comes on. The face should first be washed in cream, any pure cream of the consistence of butter; this rubbed well into the skin. Then mix a little rouge with a little cream and rub it well in, all over the cheeks and up on the temples, but not in a round spot on the cheek. Rub it thoroughly and evenly in, except on nose, chin and forehead. This makes a "foundation," something that sustains, that bridges the natural to artificial, and that remains through the entire evening. Over this apply powder very carefully and evenly, and then a little dry rouge, but this never to excess. The color should never be more than a deep shell

pink. A little more powder or a little more rouge can be applied through the evening as the part may demand, but the foundation always remains, giving that easy, natural look which cannot be had without it. Some can change expression desirably by the application of a light line of pink just above the eyelash, and of blue just below, but this must be delicately done and rubbed.

The whole thing is like the question of spice in soup. Without any is a certain lack, just enough it is all right, too much and it is unbearable.

It is a great mistake to think that because it is for the stage coarse and careless effects are necessary, and that a dash here, a dash there is all right, or that certain things will not be noticed. Everything is noticed. The neck and arms must be cared for as the face, or the effect is grotesque. A celebrated and bombastic foreign singer came on here in *Othello* some little time ago, his face black, chest yellow and legs white. He was blissfully unconscious of the polite geying he received on this account.

French actresses are the worst made up in the world, the most boldly exaggerated. Indeed the French woman's complexion needs hygiene and care more than that of any other nation. They seem hopelessly ignorant of everything except the most crude application of outside cosmetics. They paste on red as onto a fence post, and leave their lips glaring red, just like—the circus clowns.

Stage make-up "can be rehearsed" in a small home room, even in daylight, by closing the blinds and lighting the gas. A friend standing at the other side of the room must see you "all right," just as pretty and natural as ever, only everything a little "more so." Then it is sufficient for the stage.

Nothing is more disastrous to a skin, says Mrs. Rowland, than going out into the air with stage make-up on. There is something in the sudden dash of atmosphere which contracts and congests the skin and changes its color and texture. Yet seven-tenths of the professionals even go to supper with it on, only stopping to throw another dash of powder on. This will ruin the best skin in a short time. And so subtle is the damage that few are aware of its happening until it is done.

Before leaving the stage or concert room every bit of make-up should be rubbed off with cream, any kind, even of milk, cocoa butter, anything that is pure. Every particle should be removed, and the natural face powder applied as for a private room. It is needless to speak of the harm of cheap, hurtful theatrical make-up. Good materials must cost good money, as they are rare and difficult of manufacture. The novice must remember that it is not for once or twice, but for all her career that this thing must be done, and it must be properly done, like everything else, or she is the loser. And a loser in a way that is irreparable in good looks. She should never wash her face in water without first removing with cream any powder that may be on. She should avoid "hard water; catch or get rain water when she can, and wash the face and neck thoroughly in it. She must avoid all perfumed powders as she would poison, and also impure soaps. White castile is the best."

PARIS.

The Opéra Comique does not make much headway. It is like a great, dead, white sepulchre, with a wooden case on, lying there back of the ceaseless throb of the elegant Boulevard, the narrow Favart alongside, rue Boieldieu beyond, and around the corner Gretry. Not badly placed. Its fourth story is yawning into windows, but the white stones are already darkening with time, and will have to be scraped and washed before opening night, or the dainty Parisians would faint away on the threshold first night. Meantime its wooden overcoat is well patched in many colors of all the new plays and café star names. P'tit Matelot, Pauvre Jacques, Rudge Bicycles, Ohé Cocher, Défense d'Approcher, Occasions hors ligne zig-zag, Cinématographe, Recompense pour chien perdu, &c. Like a pulse beat in the wrist of a giant, a tiny engine puffs rhythmically away in one of the noble couloirs, doing its best, lifting dainty cope stones, and patiently cut corner pieces, and accomplishing as much in a month



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Photo. by Cameron, London.

as an ordinary carriage factory in construction in Chicago would accomplish in an hour.

An American in Paris cannot fail of being struck by the triumph of taste, refinement and artistic sense over ideas of expense and show evidenced in relation to the preparations for the Czar's reception. Every journalistic expression is permeated with the delicate shadings and fine restrictions as to what not to do, which are really the essence of all refinement.

It is not a simple plaster of bombast over the whole place, a gorgeous big blaze and blare of color and noise over everything regardless. Oh, no! The queen spirit of fitness of things is omnipresent, her gentle, beautiful wings brooding over the place, shedding the light and shade of art rulings over the whole picture. Such and such flags must not be used in such and such places; they belong only to the guests. That would be intrusion. It would be as though one should seat himself in a chair at a dining table marked with the initials of the guest. Then too much light must not be thrown on such and such a place, the place being of itself of a gaudy character; such and such an object will not be decorated at all, being to beautiful to be touched. The grand sombreness of the Place Concorde "does not lend itself" to decoration, therefore where you might expect the biggest hurrah will be left to impose by its intrinsic qualities. There must be no massing of effects, no heaviness anywhere above all things. The most detailed care is being observed as to this fit distribution of qualities, so that the whole thing may remain the object of art it is.

The doing of the work is not in the hands of Tom, Dick and Harry, whose whole object is to see how much money they can steal out of the piles of it around them, and who do not care whether things are red or blue. The chefs of the work are Prix de Rome men, Beaux Art men, men with Polytechnic, Lycée and military educations, with diplomas, honors and decorations upon them testifying to the existence of soul as well as body. Then the strictest orders have been given that there shall be no blazonings of expenses and costs. The chefs have vows of silence in this regard imposed upon them, and journalism here is never brutal in such cases.

"Just as if a butler should call out the price of the wines to the guests at a dining table!" said a writer in speaking of this vulgar practice in some countries.

At the same time, where does the tiny country get the enormous sums of money which seem to be always in reserve here for time of need or fête? I suppose that is why Zola has to pay pennies on his pickles over the Saint Germain bridge, and why even keyholes are taxed. Then, too, if a Frenchman has 5 frs. 2 go into the bank. There is a country lying south of Canada and north of Mexico where if a man has \$5 he will not sleep till he has spent \$8. That makes a difference.

It will be a curious enough spectacle, the extremes of republicanism and autocracy saluting. The extreme would be greater in America than in France, however.

The Russian hymn sung by all the artists, Saint-Saëns' Marche Héroïque, second act of Reyer's Sigurd, Meditation from Thaïs, and the first act of Widor's popular ballet La Korrigane compose the gala program at the Grand Opéra.

Perhaps the direction was wise not to attempt the interpretation of any foreign work. Race individuality (and lack of genius) seems to make it impossible that anything but home work can be given on any stage. When one remembers the travesties of French expression on our home boards, and sees the travesties of American expression over here, where they play so extremely well, one is made to realize that genius is frightfully scarce, that theatre laborers are plenty, and that except in such cases, people would better not try at all than to fail so pitifully.

By a number of people, the Russians in Paris especially, the introduction of a bit of national color in the gala

musical festivities would have seemed the most natural thing in the world to people of less care and slowness than the French. The Opéra directors, when urged to give Glinka's *La Vie pour le Czar*, repeated that it would be impossible, that it would require at the very least four months to prepare the opera. It probably would, and then possibly it would seem but a parody to the Russians. So what is the use. Imagine *four months* to get up an opera where only about five are given during the year, with sepulchral monotony of repetition.

The Russian countess Madame de Pétion has, however, taken the matter so much to heart that she has purchased outright the score of the Russian work from the publishers Durdilly, and is using her persona money, time, exertions, and any quantity of good temper and persistence, to arrange a series of representations of Glinka's oeuvre for the fête. The difficulties and trials of the poor lady to secure directors, singers and musicians in this artistic and professor ridden city would fill an interesting book. Another chance for "talented students" and ambitious young musicians, and not enough practical capability in the whole charmed circle to take advantage of the occasion! The older musicians are hopeless in case of venture. They might as well be bedridden; and music publishers have no money. At all events the theatre is rented, rehearsals are in progress, and in case the fête series proves a success the representations will be continued with the name of the countess as founder and establisher of Russian opera in Paris.

The novelty of costumes of the epoch introduced by Sara Bernhardt in connection with *la Dame aux Camélias* is exciting much comment, which naturally reaches over into Traviata. It is difficult to imagine any added value other than the novelty in resurrecting the actual costumes of the unfortunate people. God knows the plot is neither generic nor localized; beginning in the Garden of Eden and enacted in every palace, parlor and kitchen of every city in the globe 365 times every year.

Anyway, the costumes are here, and the men of the play are thrown into corsets. Whether male corsets have come to stay now that pantaloons have crossed the breach into feminine wardrobe is not yet certain. Sara's actors, at her suggestion, have ordered the articles long ahead of time, so as to become accustomed to the stricture.

The new prospectus of the Odéon indicates a feast for the subscribers this season. There will be (in addition to the regular work of the National Theatre and other similar series) five plays illustrating antique theatrical work, five treating French theatrical art and five indicating the work in foreign lands, with lectures. Heaven grant that truth may be preserved and exaggeration excluded in the latter series. One becomes so weary of misrepresentation.

Mme. Roger Miclos was pianist of honor at last week's festival of the Musical Exposition. It goes without saying that she was the centre of attraction of the afternoon for tout Paris.

M. Louis Vierne, the young blind organist of the Conservatoire, who as one of Widor's favorite pupils won first prize recently, gave an organ recital at Rouen this week, which was highly successful. Bach, Saint-Saëns, Franck and Widor were played.

Massenet is in town to-day, but leaves again to-morrow. Speaking of his *Cendrillon*, soon to be given at the Opéra Comique, he recalls that over a hundred versions of this legend have been created in music, the first of which was given in 1759.

A pianist here, when asked what was the *bête noir* of his existence, said:

"Being obliged to play the compositions of one's friends, thus damning one's reputation."

A Mr. Pontoglio has written a cantata for the royal

Italian wedding, to be sung in public in Milan by a choir of 1,000 children, the proceeds to go to charity. It is a bad wind that blows nobody good.

Sixty-six new songs out in view of the Russian fête! Sixty-six!

Talk of portions of the Damnation of Faust at the Opera concerts! M. Lamoureux also proposes to extend the appreciation of this remarkable creation this winter.

Mr. and Mrs. Grau and their daughter Lulu have returned to their home outside Paris.

The famous tenor Duprez's death has been extensively chronicled. What a pity he did not keep up his school of acting in Paris, and what a pity that no one ever took up the work! Like children on the same shore poking holes in sand, ignoring pearl and agate, all "professors" pounce upon those unfortunate vocal cords. I suppose because the work is vague and undefined enough to admit of all sorts of ease and error. People adore ease and error.

Seventy thousand francs a year was Duprez's salary here as tenor; Mario had 30,000, Naudin, 110,000; Levasseur, 45,000; Mme. Stots, 72,000; Falcon, 50,000; the celebrated Gruvelli, 100,000.

It is told of a celebrated prima donna of the Russian ancients that she once startled even the intrepid Catherine II. by the audacity of her footlight fee.

"My sweet lady," said the royal dame, "I do not pay that to my chamberlains!"

"But, heavens and earth, your majesty, your chamberlains cannot sing!" was the reply.

There should be a free theatre for the people in every country in the interest of education, development, religion, morality, refinement, culture in all that goes to make human beings in place of brutes.

There is nothing that could not be inculcated by the theatre more surely, more speedily, more impressively than by any other means.

Much news of "Home Folks" next week.

FANNIE EDGAR THOMAS.

Hints on Bowing for Students of the Violin.

By ARTHUR M. ABELL.

Paper No. 3.

IN the preceding papers we considered some of the principal bowings that occur in passage work in concertos, &c., bowings that must be played with supple wrist. Now, after the wrist has been made supple and strong, we will give our attention to the *cantilena*, to the long drawn out, singing tones such as occur in an adagio.

Let the student bear in mind that to produce that beautiful, silvery, singing tone which should be the ideal of every violinist four important things are necessary: First, absolute purity of intonation; second, firm pressure of the fingers on the strings; third, the right method of holding and drawing the bow; fourth, perfect evenness both in drawing the bow and in pressing it on the strings. The tone should be produced more by drawing than by bearing on, though of course some pressure is necessary when playing *f* and *ff*.



Practice the above very slowly on three octave scales, up and down, in all keys, first fortissimo, then pianissimo, and later forte and piano. Here it is that the utmost evenness in drawing the bow and in pressing it on the



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strings is necessary, for on this depends the quality of tone.

This is dry work and the majority of pupils will probably not persevere in it, but the few who do will, in a comparatively short time, be rewarded with a marked improvement in tone.

The pressure must be given chiefly with the thumb and first finger. These scales must be practiced in this way for a long time, half an hour daily at least.

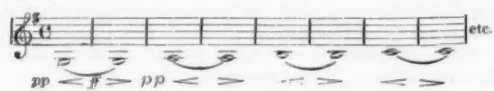
Then the student is ready for the study of the *crescendo* and *decrescendo*, a most important study, as the contrast in the strength of tones is the principal means of expression in music. Practice first the following:



Go through all the twenty-four scales in this way through two or three octaves. Then take them in this way:

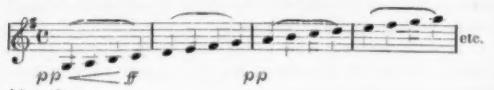


Next comes the crescendo and diminuendo in one stroke, thus:



These scales must all be practiced very slowly.

Later, shading should be practiced on half, quarter, eighth and sixteenth notes also, in this way:



Also thus:



It may seem to some that skill in shading can be acquired by practicing pieces as well as scales, but this is not true. It is best acquired on slow scales, because here the undivided attention can be given to tone alone.

To produce a good crescendo it is necessary to increase the pressure of the forefinger and thumb on the bow, to draw the bow nearer the bridge and to gradually draw it faster and faster, as the louder the tone becomes the faster the bow must be drawn, hence it is necessary in beginning a long stroke that starts *pp* and ends *ff* to economize greatly with the bow at the start. In changing from forte to piano the bow is drawn nearer the finger board.

While practicing the above exercises attention should be given to the attack. In starting a tone *ff* the attack should be very precise and energetic; the hairs of the bow must bite the string, making the tone keen and crisp.

On the other hand, with a tone that begins *pp*, the attack should be like velvet, the bow must touch the string with feathery lightness. If this is well done the tone may be gradually increased in power to *ff* without any danger of its sounding harsh and scratchy.

Giuseppe Tartini, the master of Padua, and one of the greatest violinists of the last century, was the first to give attention to the attack, as well as the first to make a systematic study of the use of the bow in general. He divided it off into equal parts and practiced with each until he had the entire bow under perfect control. The result of his bowing studies he has given us in an interesting and valuable work entitled *Arte dell' Arco* (fifty variations on a gavot by Correlli).

Tartini's bowing was much admired and envied by his contemporaries. His tone was, of course in consequence of his fine bowing, most beautiful.

A letter written by Tartini to his pupil, Maddalena Lomabardini Sirmen, whom he instructed by mail, gives some valuable points on bowing. I will give here a part of this letter, translating it as literally as possible:

"PADUA, March 6, 1760.

"MY HIGHLY ESTEEMED SIGNORA MADDALENA—At last, with God's help, I am able to tear myself away from the disagreeable business that hitherto hindered me from keeping my promise to you. The more I desired to do it, the more I deplored my lack of time. We will now, in God's name, begin by means of the mail, and if you do not thoroughly understand what I write you, then write and ask me to explain my meaning more fully.

"Your most important exercise must be in the use of the bow; you must become absolute master of this in passages as well as in cantabile.

"The first thing is putting the bow on the string. This must be done with such lightness that the first sounds of the tone that is drawn out seem as if produced rather by a mere breath than by a stroke on the string. After this soft attack the stroke may be continued, and then you can increase the strength of the tone as much as you like without danger of its becoming shrill and scratchy. This soft attack you must practice with every part of the bow, in the middle and at the extreme ends, with the up as well as down bow.

"To acquire it at once practice first *mezza di voce* on an open string, say the A. Begin *pp* and let the tone gradually increase to *ff*, beginning both with the up and down bow. Begin this exercise at once and practice it at least an hour daily. Remember that this is the most important and most difficult study.

"When you have mastered this you will be able to do with ease the *mezza di voce*, which begins *pp* and with one and the same stroke increases to *ff* and returns *pp* again. A good attack will be easy for you and you can do whatever you like with your bow.

"And now to acquire speed and lightness in quick strokes, I advise you to practice every day the Corelli fugues, which consist entirely of sixteenth notes. There are three of these fugues in the sonata for violin alone, op. 5. Also the first one in the first sonata in D major is good for the purpose. Practice these slowly at first, then increase the speed gradually until you can play them at a very fast tempo. Here I must offer you two important suggestions:

"First, practice them with short strokes of the bow, *i. e.*, staccato, with a short pause after each note. They are written as follows:



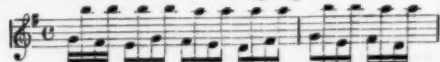
"They must be played, however, as if they were written:



"Second, practice them at first with the point of the bow."

"When you can play them well with this then practice them with that part of the bow between the point and the middle and finally in the middle of the bow itself. Do not forget that you are not to begin these fugues always with the down bow, but rather now with the down, and now with the up.

"To acquire lightness jumping over strings is of very great service, as in the following fugue:



"You can invent exercises of this kind, as many as you like,

* This is the identical bowing that we now call *martellé*.

and in all keys. They are indeed useful and necessary," &c.

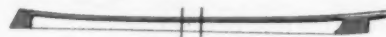
Tartini then goes on to give points on technic; how to master the different positions; how to learn to trill fast and evenly with all four fingers, &c. It would be very interesting to give the whole of this letter, but as the purpose of this article is to give hints on bowing and not on technic we will limit ourselves to that part that treats of bowing.

We see from this letter what a thorough knowledge Tartini had of bowing, as far as it had been developed in his time, and also what an excellent teacher he was, for certain fundamental principles of bowing could not be explained in clearer, more forcible and more concise terms.

It is a significant and an interesting fact that the violinists of the present day who are most noted for good bowing and purity and beauty of tone are artistic descendants in a direct line of Tartini. These men are Halir, Joachim and Sarasate. Tartini's most famous pupil was Pugnani, and his greatest pupil in turn was Viotti, and Viotti taught Rode, Rode Böhm, Böhm Joachim and Joachim Halir. Of course all of these violinists from Tartini down had many other pupils, but I have given in each the one greatest only. These men all kept to the classical school of their great artistic ancestor.

Another distinguished pupil of Tartini was Nardini, and from him we have, in direct line, Pollani, Baillet, Habeneck, Alard and Sarasate. With the introduction of the French element the strict classical traditions came to be more and more disregarded, and the result was finally the virtuoso Sarasate. Also Thomson, for Leonard, Thomson's teacher, was a pupil of Habeneck. Ysaye, too, can trace his ancestry through Vieuxtemps and De Beriot back to Viotti.

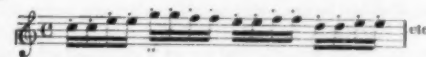
But to return to bowing. We next take up the *spiccato*, or jumping bow, a most interesting bowing, with which some of the most charming effects of solo playing are produced. It is played in the middle of the bow, or properly slightly below the middle.



The movement must be done entirely with the wrist, the elbow and forearm remaining quite still, except when changing strings. The stroke is short, just long enough only to set the string in vibration. The bow bounds from the string after each stroke, causing a slight pause after each note. The *spiccato* must be practiced very slowly at first on the open strings, thus:



Then practice it on the Kreutzer C major study in this way:



Notes which are to be played *spiccato* usually have dots over them. I especially recommend the practice of *spiccato* on triplets, as this gives an equal command over the up and down stroke.



Practice the whole study in this way at least four times a day.

This bowing is difficult when changing strings. It

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Je considère Monsieur Amsel comme un excellent professeur d'émission vocale et je le recommande à tous ceux ou celles dont la voix est mal placée.

[TRANSLATION.]

I consider Mr. Amsel as an excellent professor of vocal production, and I recommend him to all those whose voices have been defectively placed.

PARIS le 28 decembre, 1887.

Nous certifions que le porteur de la présente, Monsieur Henry Amsel, est apte à donner de bonnes leçons de chant, ayant beaucoup travaillé l'émission et le mécanisme vocal.

[TRANSLATION.]

We beg to certify that the bearer, Mr. Henry Amsel, is very capable of giving singing lessons, having specially and successfully studied the production and cultivation of the voice.



ANTON SEIDL.

NEW YORK, Jan. 10, 1893.

With full knowledge, I can recommend Mr. Amsel to any position whatever in the line of his profession, as I know him to be an excellent singing master, versed to an unusually finished extent in his branch. Indeed, in singing in general I believe myself to know none better or more thorough.



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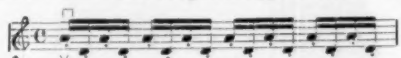
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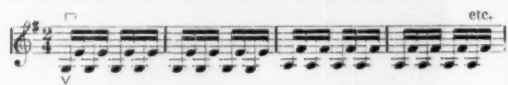
should be practiced on the open strings first, like this, beginning both with up and down bow:



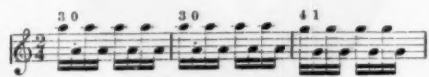
Practice it thus on all of open strings and then reverse.



This starting with the down bow is very difficult when played fast. All manner of exercise over strings in thirds, sixths and octaves should be practiced as



and



The Kreutzer E major étude is a superb exercise for spiccato.



This study, when played fast, is very difficult. The E flat study is also excellent on account of the triplet rhythm.

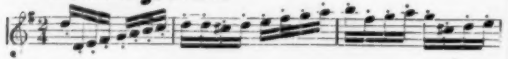


Spiccato should also be practiced on scales in triplets, double and single notes.

In modern compositions spiccato is of very frequent occurrence; in fact, it seems to be encroaching upon and taking the place of staccato.

A very fine piece for the study of spiccato, and at the same time a charming composition, is Ries' Moto Perpetuo.

Molto vivace. 1/2 = 180 M. M.



It will be seen that the tempo is terrific. In fact, there are very few living violinists who can give a good, clear performance of this piece at 180. Speed is the great stumbling block with the spiccato bowing. It is comparatively easy to learn to play it at a moderately fast tempo, with good sound effects, but a step beyond this to a really fast tempo—this is a most difficult step, and few can ever take it without losing control of the stroke and producing bad, indistinct effects. The beauty of spiccato as played in this way, and its superiority over the spiccato of the French school, lies in the complete control one has over

every stroke and note, which comes from playing it in the middle of the bow. The French play it considerably above the middle, by which method it is much easier to acquire speed, to be sure, but the movement is more like a trembling, uncontrolled motion of the hand than a sure stroke, and it is impossible thereby to have as good control over the bow and to produce as good effects, especially when jumping over strings, as with the other method.

What shall we call this method in contrast to the French? It is certainly not a German invention, for the Teutons do not and never did excel in bowing. The greatest German violinists, such as Spohr, Kömpel, David and Wilhelmj, great artists though they were, never had piquancy and lightness of bowing. There is something *schwerfällig* in the bowing of German violinists. The Bohemian Halir and the Hungarian Joachim have done more than any other modern violinists to develop the resources of the bow. They built on the foundation laid by Tartini, Viotti and Rode. But the inventor of spiccato was Paganini; this is clear from Carl Guhr's descriptions in his book, Paganini's Art of Playing the Violin. He writes under the chapter "Paganini's Bowing" as follows:

"In allegro maestoso Paganini is particularly fond of a kind of bowing which, in execution and effect, is quite different from the kind of bowing employed in allegro maestoso by the Paris school (by the Paris school is meant Rode, Kreutzer and Baillet). There we are told to give each detached note the greatest possible extension and to use the half of the bow, so that the string vibrates thoroughly and the tone sounds round and full. Paganini, however, causes the bow to make a jumping, whipping movement, using nearly the middle of it, and as much length only as is necessary to set the string in vibration. This kind of bowing he makes use of mostly in mezzo forte, and he produces a great effect with it.

"It is executed with flexible wrist, the arm remaining quite still," &c.

A clearer definition of spiccato could not be desired, and yet it is not generally known that Paganini invented this bowing. I did not know it until I read Guhr's book. Indeed, I have often heard it stated that Paganini played with stiff wrist. Guhr, who knew Paganini well, and who heard him repeatedly in public and private, frequently refers to the elasticity or suppleness and strength of his wrist.

The spiccato is of very frequent occurrence too in Paganini's composition. His famous Moto Perpetuo is unequalled as a spiccato study.



This should be learned from memory and played every day for years. The benefit from practicing it will be threefold. It is an excellent study for acquiring spiccato; it is

also an equally excellent exercise for the left hand, and it will do wonders toward strengthening the memory. It is one of the most difficult pieces to memorize ever written. Played slowly, this piece is not hard; played fast, as it must be when performed in public, it is very difficult in every respect.

Very effective, and at the same time very hard, in playing spiccato is the crescendo and diminuendo. The spiccato itself is played chiefly piano or mezzo forte. No pressure is given to the bow, it merely falls on the string with its own weight. But in changing from piano to forte it is necessary to bear on, when the springing spiccato stroke must gradually be changed into a firm, though short, *détaché* stroke. The speed must not be diminished thereby in the least. A good illustration is the following from Ries' Moto Perpetuo:



This gradual change from piano to forte, and then to piano again, requires very skillful management of the bow, but when well done such passages are electrifying in effect.

(To be continued.)

Medora Henson.—Madame Medora Henson returns to England on the steamship St. Louis to-day.

Miss Sophie Fernow.—Miss Sophie Fernow, the pianist, will locate in Buffalo, where she will teach and play in public.

Madame Moriani Sails.—Madame Moriani, of Brussels, the renowned vocal teacher, who has been on a professional visit here, sails for Europe to-day.

Hans Mettke's Position.—Mr. Hans Mettke has accepted the position of musical director of Hamilton College, Water Valley, near Memphis, Tenn. This is one of those progressive Southern schools where music is to occupy an important place.

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After a season of distinguished success in the music capitals of Europe Mr. Eddy returned America in September for a tour of

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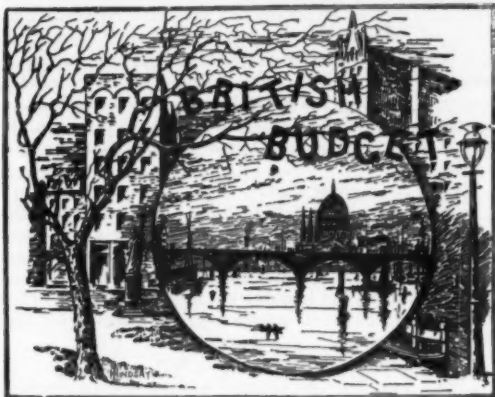
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LONDON, W., October 3, 1896.

SIGNOR AND MADAME TOSTI have left Glenmuick House, Ballater, where they have been the guests of Lord and Lady Glenesk during the last few weeks, and have returned to 12 Mandeville place, W.

Mr. Brooke Hitching, chairman of the Guildhall School of Music Committee, writes: "The Barnby Memorial Fund Concert has been postponed. The executive committee were anxious to give a performance of oratorio in the Albert Hall early in October, but difficulties have arisen, and the honorary secretary fears 'that nothing can be done until next year.'" The fund has reached upward of £1,250. A concert will be given on Sunday afternoon at Ladbroke Hall in aid of the fund, and I hope to hear soon that the Albert Hall concert is arranged. It has been suggested that a grand concert, worthy of Sir Joseph Barnby himself, be given at the Albert Hall by the Royal Choral Society on January 28, 1897, "In Memoriam," it being the first anniversary of his sad and sudden death.

Last week Lady Harris was the recipient of several letters begging for money, and threatening to burn down her house should she refuse the demands. The writer, I am glad to report, is now in custody.

Mme. Amina Goodwin has returned to London from North Wales and Derbyshire. During her absence she gave successful concerts at Llandudno and Buxton. Mme. Clara Poole and Mme. Alice Gomez also assisted at Mme. Goodwin's recitals, and were warmly received.

Dr. Bridge will give his Gresham lectures on November 10, 11, 12 and 13.

Arthur Nikisch has been invited to conduct a concert in St. Petersburg on November 21. The program is to be entirely made up of music by Tchaikowsky, and the principal composition to be performed will be the fifth symphony of the Russian master.

Herr Reisenauer will give piano recitals in England during the present month. Then he will tour in Russia and Germany.

Miss Otilie Sutro has quite recovered from her recent illness. The two sisters are engaged in working up their repertory, and London amateurs will soon have an opportunity of again hearing their fine ensemble playing.

I have received from Mr. J. Spencer Curwen a pamphlet, with letters of congratulation from many eminent musicians upon the success of the Tonic Sol-fa system in England.

It is just possible that Herr Felix Mottl will conduct some

of the Wagner performances at Covent Garden next season.

Mr. David Bispham will give a farewell concert (prior to his departure for America) in St. James' Hall, on Saturday, October 31; he will be assisted by Mlle. Landi, and Mr. Johannes Wolff as violinist. An interesting program, as usual at Mr. Bispham's recitals, may be expected. Mr. Bispham will return to England in May next to take part in the Covent Garden opera, and has also been engaged for one of Mr. Schulz-Curtius' Wagner concerts.

As regards Bayreuth, no official decision has yet been arrived at whether or not a festival will take place next year. Mr. Schulz-Curtius expects to receive definite information on the subject by the end of October.

I have received notice of the betrothal of Mr. Oscar Meyer, the pianist, and Fräulein Erna Katzenstein, of Frankfurt-on-the-Main. The beauty of Mr. Meyer's songs has been appreciated more widely since the concert devoted to his compositions last autumn, and they are certain to be recognized as gems by all musicians. Many will join THE MUSICAL COURIER in congratulations to him.

Mr. Whitney Mockridge has now definitely arranged to go to America next February for a tour of four months. His first appearance there will be for the Apollo Club, Chicago, on February 11. He will go out under the management of Mr. R. E. Johnston. Among his immediate appearances in England are the Hanley Festival on October 5, the Highbury Philharmonic (Judas Maccabæus) on November 24, Cardiff (Berlioz's Faust) on November 25 and the Hallé concert at Manchester (The Swan and the Skylark) on November 26.

Mme. Mai Norcrosse has been engaged for a performance of Carmen the last of October at Mainz.

I had a call this week from Mr. Robert Tolmie, the pianist, from San Francisco, who will remain in Europe for some time to meet the great masters and virtuosos.

Señor Manuel Garcia, the doyen of vocal teachers, has made a trip to the North and has just paid Glasgow a visit, where he was entertained by the Glasgow Society of Musicians. The señor was in good health and spirits and expressed a wish to see one of the big shipbuilding yards; also some of the fine buildings of the city, and the ancient cathedral.

Mr. Ernest Gamble, of Pittsburgh, who studied with Alfred Blume here last year, has arrived in London en route for Wiesbaden, where Mr. Blume has recently located. Miss Blanche Cramer, of Pittsburgh, is also going to study with Mr. Blume.

Mr. Harley Hamilton, of Los Angeles, is in London for a short period before returning home to resume his work of teaching the violin and conducting several musical societies in Lower California.

The rehearsals for the Norwich Festival have taken place this week at the Royal Academy of Music. A great deal of interest has been aroused by Mancinelli's work Hero and Leander, which will be given as a cantata at the festival, and probably as an opera at Covent Garden next season. I shall speak at length about it next week.

The Amateur Operatic Society will give a performance of The Doctor of Alcantara by Erichberg at their next public performance. I understand that Mr. Darvall, of New York, will sing the tenor rôle.

The Crystal Palace Saturday concerts open to-day and the musical season will soon be in full blast. The Sunday afternoon orchestral concerts begin again to-morrow under the direction of Mr. Randegger. The Colonne concerts will be held on October 12, 14, 16 and 17. M. Colonne will bring over 100 performers. The Lamoureux cycle of six perform-

ances comes in November. Dr. Richter gives three this month, and altogether we shall have over fifty symphony concerts between now and January 1.

Mlle. Zélie de Lussan has been having great success in the new opera La Vivandière. In speaking of it the Irish Times says:

In La Vivandière Marion, Mlle. Zélie de Lussan, has a part after her own heart. The music might have been specially written for her, so absolutely is it suited to her voice, and so prominently does it bring out the charm and finish of her singing; besides the character gives Mlle. de Lussan plenty of scope for piquant acting, and, needless to say, she avails of the opportunity with perfect success.

Mlle. de Lussan was the life and soul of the piece, and in La Vivandière she has undoubtedly added another most attractive study to her already rich repertory. For her splendid singing of the air, Come with Us Now, My Lad, she was rapturously applauded, and the song was repeated; the berceuse, Pity Me Not, My Dear Child, was also demanded a second time, and possibly it was her best effort. She likewise won enthusiastic plaudits for an invigorating version of the patriotic hymn, Freedom Shining Down from the Sky, and at its conclusion she was called before the curtain and was the recipient of quite an ovation.

I have just had a call from Miss Ella Russell, who sings before the Prince of Wales at the Norwich Festival next Wednesday. She is very busy, and is undoubtedly the leading soprano in England, with the exception of Mme. Albani, who only takes a limited number of engagements. Miss Russell sings at the Sheffield Festival week after next, and then makes a four weeks' tour of the provinces, every night of which is booked. She verily is a favorite in England.

THE PROMENADE CONCERTS.

After the enormous crowd of Wednesday in honor of the Queen that of Thursday, September 24, seemed smaller than it really was, although the inevitable reaction had thinned the audience to one of the most poorly attended concerts of this series. Those who were present had no cause of complaint with such genuine artists as Miss Evangeline Florence, Miss Ada Crossley and Mr. Ffrangcon-Davies as vocalists. The orchestral numbers were mostly of a popular nature, a Caprice Espagnol, by Rimski-Korsakoff, and some Scènes de Ballet, by Glazounoff, being the most important items of the program. Miss Elizabeth Reynolds, who was announced as a pupil of Rubinstein, played the piano part of Liszt's Fantaisie Hongroise with accuracy and intelligence, but without a trace of Rubinstein's volcanic emotion and brilliancy.

Friday night was devoted to Beethoven's music, and a goodly number came to hear the Leonora No. 3 overture and the symphony in A, despite the fact that the wind was blowing airs with variations in the shape of small hurricanes in the streets. The seldom heard Battle symphony brought the first half of the program to an end, a program to which the singing of Mme. Marie Duma, Mr. Lloyd Chandos and Mr. Watkin-Mills contributed no small share of interest.

Saturday evening witnessed the first performance of Mr. T. H. Frewin's orchestral ballade Mazeppa, a work of great brilliancy, power and musicianly skill in its harmonies, thematic treatment and orchestration. The composer, however, is somewhat deficient in individuality, although the charge of plagiarism cannot be brought against him.

Monday evening was, as usual, a Wagner and Liszt night. The Grosser Festmarsch, which Wagner composed for the American Centennial Exhibition of 1876, opened the program. An unsatisfactory orchestral arrangement of Liszt's E major polonaise followed, and Mme. Marie Duma's singing of Senta's ballad left a good deal to be desired. Liszt's first Rhapsody, the Meistersinger excerpt,



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and the overpowering Kaisermarsch, however, were delightfully played, and musical as compositions. Liszt's Angelus, for strings, was beautiful in those passages that recalled Parsifal, but tedious in the places that were truly Lisztian.

Tuesday evening was a popular night, with little for us to comment on, except the New World symphony of Dvorák, which was repeated by desire. Miss Maggie Davies sang a Verdi aria with charm, and Mr. Ferdinand Weist-Hill played Wieniawski's D minor concerto. Wednesday evening contained nothing new to these programs. Little comment is therefore called for, but the evening was none the less delightful for all its lack of novelty. Mr. Frederick Dawson, a well-versed and capable artist, played Beethoven's fifth concerto. Signor Poli made his first appearance at these concerts. Next week these interesting and artistic entertainments come to a close, but I am glad to learn that Mr. Newman intends running them on Saturday evenings all winter.

SOMETHING ORIGINAL.

A new and original work for musical students, entitled *Curiosities of the Keyboard and the Staff*, will shortly be issued by Messrs. Augener. The author, Mr. Alfred Rhodes, well known for many years as organist of the late Rev. J. Baldwin Brown's church, London, claims to have discovered a scientific basis for the staff notation according to the law of radiation from fixed centres which underlie the construction of the keyboard harmony and modulation. The work will be illustrated with numerous diagrams and musical extracts from the great masters. The author submitted his discovery to the Musical Association and to the Incorporated Society of Musicians. Mr. W. H. Cummings, head of the G. S. M., who was in the chair, expressed the view that Mr. Rhodes had made a "remarkable discovery," and Dr. Ebenezer Prout remarked that "for those who have to teach the rudiments of music a knowledge of the reflective aspects of the treble and bass notes will be a great saving of time and trouble."

THE TEWKESBURY FESTIVAL.

The good people of Tewkesbury, who boast of a glorious abbey, saved by the pluck and patriotism of their fathers from the destruction contemplated by the eighth Henry, are now determined to make money for the conservation of their historic church. Wherefore they hold festivals, the principal work given this year being the Elijah on September 24. We have never heard music sound better in any building, the Gloucester Cathedral not excepted. The Tewkesbury chorus was comparatively small, numbering 180 voices, from the Festival Choirs of Worcester, Malvern and Tewkesbury; but the effect was far more than commensurate with numerical strength. As often happens, the soprani and bassi divided honors, both being magnificent; but the inner parts, though not quite equal, were so satisfactory that only hypercriticism could find cause for complaint. There was no unsteadiness, only a slight lack of confidence, which we venture to attribute to a defective arrangement of the singers.

The double quartet, *For He Shall Give His Angels*, went better than we have heard it for years, the parts balancing beautifully, the principals for once remembering that they were engaged on concerted music and not on solo work—or if perfection was not absolute, it was by reason of a slight, very slight, excess of force in the tenor parts, which now and then eclipsed the second alto.

Miss Regina de Sales was splendid throughout, singing the soprano music with a power and brilliancy that made the audience regret the Church veto on applause. Miss Jessie King sang even better than during the Worcester week, which is saying much. Woe is Me was more dra-

matic, without being overdone. Mr. Blandford was so good that we wonder to hear so little of him.

Mr. Bantock Pierpoint is a fine singer, and his *Elijah* had much that was admirable.

Mr. C. J. Wood, Mus. Bac., F. R. C. O., gave judicious help at the organ, and, notwithstanding a certain impetuosity inherent in the artistic temperament, Mr. Hugh Blair acquitted himself of an exceedingly difficult task with a much larger measure of success than, under the circumstances, could have been anticipated.

At 7 o'clock an organ recital by Mr. Wood and Mr. S. Bath, with vocal interludes, was given, Mr. Bath displaying the rare beauty of the great Jubilee organ in Widor's symphony in F minor; Mr. Wood exemplifying the old school of organ music with a prelude and a fugue in G, by J. S. Bach. The attendance both morning and evening was large, and the good folks of Tewkesbury may congratulate themselves on having brought about an artistic success worthy of the noble building of which they are justly proud.—*The Birmingham Gazette*. F. V. ATWATER.

From Paris.

MRS. ROBERT ANDERSON (FRANCES CONANT), BOSTON.

WHAT made you think of coming to Paris this summer?

My idea was vague enough. In general, because I believe in the larger culture of an old art country, and wished to add it to that which I had already acquired in the new. I had in addition an exalted idea of the so-called "French school" of vocalization. I had heard so much of the ease, grace, facility, diction, &c. I expected, of course, to get a little of the language, although I knew I could not expect much in a few months. And then I had worked hard, and needed rest and renewed strength.

Have you found all you wished?

I am glad I came. I have learned much, but above all I have seen what was true and false in my expectations. I find here a greater feeling for doing things right, a greater reverence for perfection and art instinct in the people in general. That, with the evident result of that feeling all about you all the time, creates an inspiration to go forth and do likewise. It warms the spirit and excites to effort.

I find also here a greater knowledge of operatic and indeed all musical tradition, a richer store of vocal legend, a larger acquaintance with operas, songs, singers and singing than we have at home. The people all seem closer to those who know how, and to believe in them more.

But I must say that in vocal results generally I was woefully disappointed.

Do you mean in the French or in Americans?

You must remember that my experience is limited. A few months at the last of the season is not enough. Still I have heard all the operas, a few operettas, and heard the work done at the Opéra Comique; also some salon singing and a number of the finished American students. The experience was as a whole painful.

Can you describe the trouble?

Everything here gives me the impression of forcing, straining, pushing toward a climax which was inadequate. There is not the ease of singing that is ideal with us at home. The young French voices sound wiry and meagre to me, and almost all the professionals worn, tired, sick, patchy. We would not tolerate such sounds at home, either on the stage or in the studio.

And the Americans?

The American voices are more generous, abundant, fresh

—but why do they all scream and shout so? Where is that pressure? Why strain? Dramatic intensity, of course; but both drama and intensity disappear the moment that evident overstrain sets in. The tremolo and wire sounds must result. They are inevitable. I cannot lean back in my chair and listen here; they drag and tire me. I want to say, "Go home, go home, I beg of you, and don't sing for six months!"

What is the cause of that?

I cannot say. I cannot find out. I cannot place the cause. I suppose I could if I stayed long enough and heard several teachers give lessons. The staging, acting, costumes and that are delightful here. I could have seen and heard more, but knowing the time to be short I settled down to concentrated examination of things with Trabado.

Why did you decide to settle with him?

I read *THE MUSICAL COURIER* and so became familiar with his name. Then one evening at a symphony concert in Boston I heard some people behind me speaking of him, and what they said was good. Then I had been reading and studying about the teachers here for some time. I knew about most of them. When I came here I found jealousy against him because he had so many great stars as pupils. People told me it was not so. That made me mad, and curious, too, so I went to find out. I found it was true. I liked him and I stayed.

I had not time to follow any regular course, but I had any quantity of questions to ask. I wanted to study tone power, dramatic expression in songs and arias, style and all the ideas I could gather that might be of service to my pupils on returning. My conversations with him and listening to his singing were the burden of my work. His singing pleased me immensely; it is passionate and dramatic. He has had ambition enough to learn English; he would answer questions by the hour, if necessary, and he wastes no time in useless talk or extraneous work. I am glad I went to him, and am coming again next year.

Will you change much in your teaching on account of coming here?

Nothing. I will change nothing, but I will add much. I have learned much more, but nothing different. That is another thing I gained, confidence and certainty as to my own plans.

Do you care to talk about your Boston work and your plans of teaching?

Care? I love it. It is my life. I have sung much in concert in the West and Northwest, but teaching is what I love—helping people along in the ways I know and seeing the great progress that may be made by well directed work. We are a family—my pupils and I. I have many promising and interesting singers who are musicians as well, for we have special musical conversations for the express purpose of making study intelligent.

I dwell much on the subject of good, clean enunciation, phonics, vowel work, pronunciation. I compel all work done from memory. No one can give sentiment to an audience through a sheet of paper, it must be through the eye, the undivided exercise of personality and a mind unhampered. I give an hour's lesson. I have never been able to give half-hour lessons. I spend a good half on technic alone always. I direct pupils how to study, what to read and what to do after they leave the studio. I give them all the benefit of my experience freely.

I find an excellent study that of the poets for musicians. Of course one cannot insist on what a class shall read, but I lead out from a song and its sentiment to the writer, other things he has written, other poets, &c., and encourage reading. The quaint sweetness of certain poems has much

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musicality in it. No, it does not take time, we simply utilize minutes and never waste any. Besides, such things are as useful as singing. Why, people cannot sing without such things!

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I save one day each week for myself—for rest, reading, reflection and preparation. I must, and I find it works wonders with keeping the spirit in trim. I never teach on Wednesdays.

I want to say that I have derived immense benefit from Mr. Léon Jancey in his special lines of work, and I heartily indorse him.

Among my pupils are Miss Glover, who came over with me and who has sung here two or three times. Miss Goodrich, who has a big dramatic voice, and will come later; Miss Florence Parkhurst, with a voice like a bird; Mrs. A. T. Richards and many others. I will probably give a concert soon in Boston. I spend some weeks in London before crossing.

Musical at Mr. and Mrs. Saenger's.

MR. E. LEON RAINS, a pupil of Mr. Oscar Saenger, left for Europe on Thursday, and on the previous afternoon a musicale was given in the residence of Mr. and Mrs. Saenger in honor of the parting pupil, who is to continue his studies with Bouhy, at Paris. Mr. Rains has a powerful, well trained basso voice, thoroughly cultivated, and he sings with intelligence.

We append the program of the occasion:

Violin solo.....	Corelli
Aria, Elsa's Traum (Lohengrin).....	Wagner
Cavatine, La Reine de Saba.....	Gounod
Song, Auferstehung.....	Fitznagen
Violoncello—	
Romanze.....	Moffat
Capriccio.....	Goltermann
Song, The Monk.....	Meyerbeer
Songs—	
O Jugendlust, O Jugendglück.....	Van der Stucken
For Love of Thee.....	Hawley
Romanza, La Gioconda.....	Ponchielli
Song, Der Sterbende Krieger.....	Spicker
Sextet, Lucia.....	Donizetti
Mrs. Towne, Mrs. Jacoby, Mr. Towne, Mr. Skinner, Mr. Chapman, Mr. Rains.	

Among those present were the following ladies and gentlemen:

Mr. and Mrs. Vincent Coryell, Mr. and Mrs. Daniel Childs, Mr. and Mrs. F. M. McDowell, Dr. and Mrs. J. J. Stevenson, the Misses Andrews, Mr. and Mrs. Arthur Woodruff, Mr. and Mrs. Douglas Alexander, Rev. Dr. and Mrs. Sparger, Mr. and Mrs. B. Anderson, Dr. J. N. West, Mrs. M. Blauvelt Tilton, Mr. and Mrs. Royal S. Smith, Mr. and Mrs. Leopold Bache, Mr. and Mrs. George Belder, Mr. Marc A. Blumenberg, Mr. and Mrs. Harry Rowe Shelly, Mr. and Mrs. Dudley Buck, Miss Buck, Mr. Wm. C. Carl, Mr. and Mrs. Alex. Ramsay Thompson, Miss Lily Heleker, Mr. Charles Stebbins, Mr. and Mrs. Chas. D. Welles, Mr. and Mrs. Arthur Claasen, Mr. and Mrs. Louis Kammerisch, Mr. and Mrs. Arthur White, Mr. and Mrs. Julius Aron, Mr. and Mrs. Albert J. Holden, Mr. and Mrs. Barron Berthald, Mr. and Mrs. Harry S. Ford, Dr. Silbermann, Mr. and Mrs. Julius Lorenz, Mr. Harris G. McKeever, Mr. and Mrs. Alfred V. Leaman, Miss Leaman, Mr. and Mrs. Mortimer Leonard, Mr. and Mrs. Rudolph von Klenner, Mr. Christian Fritsch, Mr. and Mrs. J. Stanley, Miss Stanley, Mr. and Mrs. James W. Ridgway, Miss L. D. Phillips, Dr. and Mrs. F. von Raitz, Mr. Frank Russak, Mr. and Mrs. Norman C. Raff, Miss Christine Rounds, Mr. and Mrs. Max Spicker, Miss Helen Louise Stanton, Mr. and Mrs. Fernando Solinger, Mr. Bernard Sinsheimer, Miss G. B. Turnbull, Mr. and Mrs. J. Werschinger, Mr. and Mrs. Dwight Burdge, Mr. and Mrs. E. Cannon, Miss Cannon, Mr. Chas. D. O'Connell, Miss Iona W. Pickhardt, the Misses Seidenberg, Dr. C. Ettinger, Miss Hilda Weil, Miss Minnie Sands, Mr. W. B. Van de Water, the Misses Olmstead, Mr. and Mrs. D. E. Hervey, the Misses Lathrop, Mr. and Mrs. Fred. Swift, Mr. and Mrs. Gustav Jacoby, Mr. S. G. Mather, Mr. and Mrs. H. Nitzhorn, Miss Mary Grant, Mr. and Mrs. Gustav Stiehl, Miss Clara Stern, Mr. and Mrs. S. Karl Saenger, Mr. S. R. Probasco, Mr. and Mrs. Edward F. Linton, Mrs. Edith Hart, Mr. and Mrs. E. C. Towne, Miss May Elkins, Miss Isabella Ewen, Miss Agnes Anderson, Mr. and Mrs. Harry C. Faulkner, Mrs. and Miss Aylward.

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BOSTON, Mass., October 11, 1896.

THE Wail from Boston published in the editorial columns of THE MUSICAL COURIER October 7 is not without just cause.

There is not at present one comfortable, convenient, adequate hall for music in the city of Boston. The hall in the new Steinert Building is not yet ready. I speak now of halls actually in use.

The wailer wails, "Outside the concerts of the Symphony Orchestra the class of concerts is not nearly as high in order as in the other large cities. The Symphony (and Kneisel Quartet) overshadows everything." To this statement the truly devout Bostonian might take exceptions. He might mention the concerts of the Cecilia, the Apollo and the Händel and Haydn. It is true that the Cecilia is a chorus of unusual natural worth. The quality of tone, the technical proficiency and the musical intelligence of this chorus deserve a conductor of flaming temperament and well-grounded musical authority. Although personally I care little for male choruses, or music written for male clubs, I realize the many merits of the Apollo Club, which are displayed in clear light when the singers are not handicapped too severely by the necessary presence of the conductor. Of course the Händel and Haydn is one of the established local institutions. It is accepted as Bunker Hill Monument or a phenomenon of nature.

But in a broad sense the Wailer is right. The class of concerts is not "as high in order" as in New York, for instance. Look over the files of a newspaper for the last thirty years. Compare the number and the character of concerts given yearly before the establishment of the Symphony Orchestra with the number and the character of concerts given last year or the year before. You will see the meaning of the Wailer.

The reason of the change, I believe, is this: The Symphony Orchestra absorbs the musical interest. There are twenty-four concerts and twenty-four public rehearsals in a season; that is, there are forty-eight orchestral concerts in a season. The music lover says to himself: "I have subscribed to the Symphony concerts, the Kneisel series, the Händel and Haydn, and a friend will take me to the Cecilia when I care to go. If I wish a lighter form of musical entertainment there is the Castle Square, with its cheap prices, and there are the wandering operetta companies. Why should I spend money on 'miscellaneous concerts' or piano recitals? If any great singer or player visits America he will surely appear at a Symphony concert."

It is the same in music as in trade. The big shop drives out the little one. If you can buy the best umbrella cheaper at a "magasin" than at the little umbrella shop in the side street, you deal at the "magasin." Zola has shown the working out of this principle in *Au Bonheur des Dames*.

It is true that the great singers and players do not always appear at the Symphony concerts, and this is not the fault of Mr. Ellis or Mr. Paur. The dates may have been filled before the news of the arrival of some illustrious singer or violinist or pianist. Here is a case in point.

Mr. David Bispham will be in this country this season. I regret to say that I have never had an opportunity of hearing him; but the concurrent testimony of men whom I respect is overwhelming in his favor. And yet I understand that it may not be possible to give him an engagement at a Symphony concert in Boston simply because arrangements had been made with other singers before his intention of visiting us was known.

Unfortunately there are frequenters of concert halls who entertain the belief that unless a singer or a player will appear at a Symphony concert he is therefore of little account. This foolish reasoning works much harm to any visiting virtuoso who propose to give concerts.

On the other hand, a successful appearance at a Symphony concert does not always lead to pecuniary success when the singer or player afterward ventures to give a concert in which he is the chief attraction. Seldom have I seen such enthusiasm as followed the performance of César Thomson at a Symphony concert, and yet when Mr. Thomson afterward gave a concert in the same hall there was a small and comparatively cool audience. Mr. Max Heinrich is applauded most heartily whenever he sings here at a Symphony concert, but even with very attractive programs he has not in the past drawn large audiences to his recitals.

"Concerts are given," says the Wailer, "by girls about starting out as teachers. They rent a hall, give away all the tickets, advertise once in two or three daily papers. This forces the papers to send critics." This is true enough, although the critic is not forced to go at the point of the bayonet held by a managing editor. Let us suppose that Miss Jones wishes to give a concert to advertise herself, and gain critical notice of her playing or singing. Is she not entitled to some attention? If she is a sensible girl a criticism that points out kindly, but unmistakably, her faults and speaks of her merits will do her good. If Miss Smith, who does the same, is absurdly pretentious and arrogant, a few words of protest may do her good. If Miss Brown has genuine talent and few influential friends, it is the duty of the critic to sound the trumpet in her praise. If Miss Robinson is stupid, without musical feeling or any technical proficiency, it is a kindness toward her to tell her that she is wasting time and money. If she says, "But what am I to do?" there are several answers. It is not given to everyone to be a musician. It is given to very few to be great in music. She should learn the typewriting machine, or study bookkeeping, or wait in a restaurant, or marry, or come to some other sad end. No one has "a right to be a musician" unless he or she is born with musical feeling, any more than one has "a right to live" when he or she is not worthy or prepared to live. Is this heartless? It is no more heartless than are the laws of nature which control this world.

One more quotation from the Wailer: "Unless the concert is advertised in the daily papers (once being sufficient), even Melba or any other artist would not receive the slightest notice." This statement is not true. I have been a newspaper man in this city for seven years. Two editors of daily newspapers—the *Post*, under Mr. E. M. Bacon, and the editor of the *Journal* gave instructions to the dramatic and music critics that they were not to be influenced in the length or the character of criticism by the advertising columns. Full discretion was given by these editors to the critics employed by them. I know that the same discretion is given the critics of the *Herald*, the *Transcript* and the *Advertiser*, and I have good reasons for believing that it is given to the critics of other local newspapers, daily and weekly. To be sure, the critic may give as a reason for not attending a concert without public interest or any musical worth whatever, "Mr. Snorter, I did not hear you sing because you did not advertise, and I therefore felt no obligation to play the martyr for an hour or so. You should be thankful for my consideration."

It all depends upon the character of the concert. If a young man gives a musical afternoon tea and pours out

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Mrs. Francis A. M. Bird resumed teaching at Newton Centre September 14.

Mr. Joseph Emile Daudelin, director of the Daudelin School of Music, has found it necessary, owing to the growth of the school, to remove to 7 Park square, opposite the Providence Station, where he has taken the entire upper part of the Arlington Building. There are six large rooms, three of which can be opened into one for recitals, musicals, &c., and where an audience of about 150 people can be comfortably seated. Mr. Daudelin is a graduate of the Paris Conservatory, and his special ability as a teacher has been widely recognized. He has surrounded himself with a splendid body of teachers, well-known musicians, who aim to maintain the high standard for thoroughness in all departments. Pupils' recitals are given during the season, which are always largely attended. A number of prizes, in the form of gold and silver medals, are given to pupils who especially distinguish themselves in their respective studies.

On Thursday evening a very interesting musical was given at the residence of Mr. O. J. Hackett, Huntington avenue, in honor of Mr. and Mrs. L. F. Gurney, of Brockton. The program consisted of solos by Mr. Sanford Keith Gurney, Mr. Merton S. Gurney and Mr. O. J. Hackett, piano solos by Mrs. Ella G. Gurney, and selections by male quartet.

Mrs. Edna Hall has returned to town in the best of health and spirits. She already has a large number of pupils for the winter. Mrs. Hall has a most charming home, and her large acquaintance with people all over the world makes her a most entertaining hostess.

Mrs. Alice Dutton Atwill has returned to Exeter Chambers.

Miss Aaget Lunde is to sing in a concert to be given by Mr. Ch. Molé, in Newburyport, on Tuesday evening next.

Mr. Francis E. Woodward, baritone, has just returned from a course of study with Sbriglis, of Paris.

Mr. and Mrs. Woodward filled an engagement at the Welsh Music Festival held a few weeks ago at Denver, Col., where Mr. Wood also acted as one of the judges. They both sing in the Every Day Church, Shawmut avenue, where Mr. Wood is musical director with a chorus of fifty, a mixed quartet and a male quartet. Since Mr. Woodward's return from Denver he has had applications from a number of people who heard him sing there, and four pupils have already arrived from that city to study with him. Several of his pupils have positions in leading churches of Boston. At Christmas there will be some special musical work done at the church, for which Mr. Woodward is now training the large chorus.

Mr. Eduard Rosé arrived from Europe on Tuesday last after being absent over four months. He had a most delightful stay of nearly ten weeks in Bayreuth, where he attended all the Wagner performances.

Signor Rotoli's Roman Mass is to be sung at Tremont Temple, November 18, with a chorus of 200 voices.

Sibyl Sanderson.—Sibyl Sanderson has closed her studies with Professor Trabadelo for the present and gone to Milan, where she plays *Manon* and creates *Phryne* at the Lyrique. She goes thence to St. Petersburg, Moscow, Berlin, Vienna—in fact, all great European cities. Her sister is now studying with the above professor, as is also a brother of Mme. Melba, who has a fine tenor voice.

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FRANKFURT-ON-THE-MAIN,
Eppsteiner Str. 18, September 30, 1906.

FRL. MONTIN'S first appearance was the event of the past week. She made the best *Filina* in Mignon given here for several years. Her voice is as flexible as any I have ever heard, and though the quality of her higher tones is not always the most agreeable, one does not feel the real weight of this defect, by reason of her perfect intonation. The polonaise she sang superbly; at first a bit nervous, but later fully master of herself and the song, she finished it with so much elegance and ease that the audience and its applause were hers and hers alone for over five minutes when she repeated the solo. She is undoubtedly the superior of Frl. Blatterbauer, whose place she is engaged to fill. Frl. Schacko as *Mignon* is charming, sincere and most satisfactory. For myself I cannot conceive a better *Mignon*. A comparison of the *Mignons* of Frl. Schacko and Sigrid Arnoldson (who in quality and quantity of voice are much alike) would, I think, be in favor of the former.

Herr Dr. Goldmark is here superintending the rehearsals of *The Cricket on the Hearth*, which will be given to-morrow and Saturday nights. The composer, it is said, will not personally conduct the work, but will be in attendance. We are to have *Die Götterdämmerung* Friday and the *Marriage of Figaro* on Sunday.

Herr Max Schwartz, the well-known Beethoven player, announces a recital to be given in October. He will be assisted by his wife.

At the first concert of the Sänger Chor des Lehrvereins two scenes from Max Bruch's *Frithjof* and a symphonic ode, entitled *Das Meer*, by Jean Louis Nicodé, will be given. The assisting soloists will be Frl. Hertha Ritter, of München, and Herr Adolph Müller, of the society.

The Sunday concerts under Herr Director Kogel commence October 11, and promise to be more crowded than ever.

Herr Prof. Hugo Becker has added the Dvorák 'cello concerto to his repertory and will play it here this winter.

Miss Josie Hartmann, of New York, one of Hoch's best pianists, is at present in Berlin, where she will play, with others from the Berlin and Cologne conservatories, for a prize, the name and nature of which I am as yet in ignorance. Her numbers will be selected from the following: Beethoven sonata, op. 57; Chopin ballade in G minor; Bach A minor prelude and fugue, and two shorter pieces by Brahms. We wish her success and believe her ability will assure her that coveted crown.

Mr. Ludwig Becker left for Hamburg yesterday on his way to America to join the violin forces of the Chicago Orchestra.

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E. C. Hedmond.

LONDON, September 26.

THE frontispiece of this number of THE MUSICAL COURIER presents a striking character picture of one of the best artists on the stage to-day; by this is meant one who has mastered tradition and gained an authority of interpretation achieved by but few singers.

As Mr. Hedmond is an American a glance at his career will be both interesting for the present purpose and valuable as a reference, for his reputation continues to become more and more international. Mr. Hedmond is a native of Portland, Me., and the first great incentive to vocal study was the admiration of the Princess Louise, who discovered his musical talent while he was yet a youth. As a result he was sent to Berlin for proper training, and afterward to Leipsic, pursuing his studies with well-known masters. After a season of preparation a début was made at the Royal Opera, Berlin.

Young Hedmond was not satisfied with his achievements, and went back to Leipsic for a further period of study, which finally extended to seven years of unremitting work. How many opera singers have had such adequate preparation? The very atmosphere that he breathed was laden with the musical spirit, which must be a continual source of inspiration to the artists whose ideals take them far above the narrow horizon of the average of their class.

He prepared during this time the tenor rôles of no less than 120 operas, and preparation with him means the absolute mastering in each case of the meaning of the libretto and the music as combined, and the effects which can be produced. He is thus able to give a tone picture to his audience which is both vivid and natural. Think of the wonderful development of musical intelligence that this implies! The lack of practical training that is seen on all sides makes us think what a valuable teacher of rising singers Mr. Hedmond would make. There can be scarcely any other artist so fitted to drill students in the interpretation of operatic rôles and stage work generally. There is such a demand for a school which he has the experience and knowledge to establish that we suggest that he should turn his talents in that direction, and hope some day that he may do so, and so give many a struggling singer the power to make the most of hidden talents.

After finishing his studies Mr. Hedmond had several offers, but finally accepted an engagement in America, where he sang for two seasons, and was the first to sing *Tannhäuser* and *Siegfried* in English. He was at Bayreuth in 1886, taking part in a performance of *Die Meistersinger*.

He then came to England, and a splendid opportunity occurred when a tenor at Covent Garden was taken ill, and Mr. Hedmond filled his rôle of *Tannhäuser* at short notice. Several directors of the Carl Rosa Company were present, and they engaged him at once on most favorable terms. He has since been of great service to the company, having appeared over 100 times in *Tannhäuser* alone, as well as singing nearly all the principal tenor rôles in their extensive repertory.

Mr. Hedmond is a great favorite with English people, and his special point of diction has had a great influence in dissipating the arguments against our mother tongue as a medium for expression by singers. His season of opera in English, in conjunction with Sir Augustus Harris at Covent Garden last autumn, was an important step in this direction. Preparations were well forward for an extended season this year, and it was the wish of these two gentle-

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men to eventually have opera in English running continuously.

Mr. Hedmond is therefore not only a singer and actor, but knows the intricacies of management, and in this field is bound to figure in the future. He is on intimate terms with many leading musicians, and is fully in touch with the progress of the day. He says he believes public taste is growing steadily in favor of those works which give sustained tone pictures, such as Wagner, Mascagni, and Verdi's latest productions, and predicts that in ten years the old Italian school will be almost entirely superseded by modern works.

Some Press Opinions.

Plotow's Martha.—As *Lionel* Mr. Hedmond has another part, the music of which might have been written for him, and he sang the whole of it with the artistic finish, fervor, and discrimination which he has so often displayed.

Faust.—Of the many tenors who have appeared here in the title part of this opera not one has been at once so accomplished as a singer and so graceful as an actor as Mr. Hedmond.

Cavalleria Rusticana.—It was as *Turiddu* that Mr. Hedmond made his first appearance in Manchester, and the part is not only one of his finest—perhaps his finest—but no one has been more successful either in giving effect to the composer's intentions or in portraying the varied phrases of the humor and tragedy of the drama. His byplay, moreover, is perfect of its kind, and in action, movement and gesture Mr. Hedmond is a model that younger actors might study with advantage. His fine singing of the Drinking Song was enthusiastically encored, and in the more dramatic scenes he was not less effective.

Tannhäuser.—Mr. Hedmond's performance in the exacting title rôle has secured for him an enviable reputation, and no greater compliment could be paid the artist than is implied in the remark that he fairly excelled himself. His success was well deserved, and unusually trying though the ordeal was, he emerged from it without a symptom of fatigue. The demands made upon the exponent of this character by the music are terribly heavy, but Mr. Hedmond has made the part peculiarly his own, and the dramatic fervor he infuses into it gives the assumption as complete a realization as can possibly be desired.

Lohengrin.—Mr. E. C. Hedmond's singing of the part of *Lohengrin* was highly commendable. He was over and over again applauded for the very welcome way in which he played the part generally. It was most uniform, vocally and otherwise. In Distant Lands was splendidly given, his sweet and reliable tenor evidencing no taxation whatever.

Wagner Concert.—The powerful and expressive operatic style of Mr. Hedmond (*Siegfried*) is well known. The rendering of the first selection was of great merit, and was received with warm and prolonged applause. Mr. Hedmond sang with much enthusiasm, and so secured a brilliant and effective finale. In the Prize Song, from *The Meistersingers*, Mr. Hedmond was so successful that it had to be repeated. His rendering of this passionate and beautiful utterance was very striking.

New Publications.

NOVELLO, EWER & CO., London and New York, have just issued, among many new compositions and musical works, the following:

Sonata Form (music primers and educational series) . . . W. H. Hadow
Little Choir Book (with exercises by J. Stainer) . . . Thomas Curry
The Jackdaw of Rheims (chorus and small orchestra) . . . Wm. H. Speer
A Daughter of the Sea (cantata for female voices) . . . Fred. H. Cowen
King Harold (cantata, soprano, tenor and chorus) . . . F. C. Woods
The Captive Soul (cantata) . . . E. M. Woolley
A Day in Summer (juvenile cantata) . . . Joseph H. Adams
Scales and Arpeggios, for piano . . . Franklin Taylor
Four English Dances, for piano . . . Fred. H. Cowen
Suite (piano duet) Romeo and Juliet . . . Edward German
Melody in A (violin or flute and piano) . . . Frank Moir
Valse Gracieuse, for piano . . . Edward German
Pastorale from Romeo and Juliet, for piano . . . Edward German

New Works.—A new comic opera, entitled *Franconnette*, music by R. Lavello, was lately performed at Amiens. An opera, *Marie Stuart*, by the same composer, was given last year at Rouen. Camille Erlanger has handed to the Paris Opéra Comique an opera entitled *Kermaria*. The Italian Bianchi has completed a new work named *Almanzor*; his previous work, *Sarah*, had some success in Italy. The Spanish composer Chapi has completed an opera, *La Virgen de Piedra*.



CHICAGO OFFICE THE MUSICAL COURIER,
226 Wabash Avenue, October 10, 1896.

LEOPOLD GODOWSKY is undecided whether to play the Tchaikowsky B flat minor concerto or Chopin's E minor concerto (as arranged by Carl Tausig and with Godowsky's alterations) with the Chicago Orchestra January 14.

This is not a conundrum. How does it happen that an erstwhile piano demonstrator and occasional accompanist can be metamorphosed into a vocal culturist? The question is asked because the process of such transformation would certainly interest a large number of deserving and aspiring piano salesmen to whom the opportunity of making \$5 an hour must strongly appeal. Possibly there are few who possess the necessary business genius.

Harrison M. Wild announces that his 168th organ concert, and the first of the present season, will take place on Sunday, October 11, at Unity Church. He will have the assistance of the Linden Male Quartet. The program is interesting, and includes selections from Bach, Batiste, Wagner, Dubois and Salome.

How strange it is that Stanley Waterloo's stirring poem, *The March of America*, should still be without a musical setting. The late George F. Root would have revealed in such an opportunity, and full justice under his handling would have been beyond all doubt. But is there no one else sufficiently ambitious to essay when he can, if the work be what is required, so easily obtain a recognition which even the United States would not bound. And nothing would be risked by the aspirant for popular favor, while there is so much to be gained.

Miss Marie Lewandowska has returned to the Auditorium after delightful summer study in France. She has already received many requests to sing at a number of society entertainments.

A new addition (and one which will doubtless prove valuable) to the ranks of vocal teachers has lately arrived from Minneapolis in the person of Thomas Taylor Drill. At his concert on Monday night, which served as introduction to the musical profession and public generally, he displayed the splendid method of Bouhy, with whom Mr. Drill studied. The following program was given:

Sweetheart	Lynes
Since First I Met Thee	Rubinstein
Non me lo dite	Tosti
Recitative, And God Said Let the Waters	Creation Haydn
Aria, Rolling in Foaming Billows	Mr. Drill
Romanze	Davidoff
In Sheltered Vale (old melody)	Mr. Wagner
Sans Toi	Formes
Preghiera from Nabuco	D Hardelot
	Verdi
Tarantelle	Mr. Drill
Memories	Popper
A Little White	Niedlinger
Recitative and aria, Triumph Song (Columbus)	Loring
	Buck
	Mr. Drill

Mrs. Sarah Robinson Duff reopened her studio last week in the Auditorium. She made a flying trip, in company

with her gifted pupil, Marie Garden, to various places of interest in Europe, and then settled down to her usual annual course of study with Trabadelo, in Paris. She has been able to place several of her most talented pupils very advantageously. Marie Garden is obtaining at present the best instruction in Paris, Miss Gracia Quné is with the Bostonians, Fanchon Thompson has gone abroad to further perfect herself for opera, Serena Swabacker is with Marchesi, and Mr. Collins with Trabadelo, with whom I hear Melba's brother is also studying, she having herself taken him there. Mrs. Duff is in better voice than ever and sang some French songs charmingly, like the artist that she is. She already has an enormous class, and is expecting a splendid season.

Miss Edith Torrey, of whom mention was made in *THE MUSICAL COURIER* last week as having made so much success in Paris with Sbriglia, was for two or three years among the artists studying with Mrs. Hess-Burr, in Chicago.

I hear of several girls from Chicago and Dayton, Ohio, who will study with Mme. Moriani in Brussels.

The American Conservatory will open its musical season with a piano and song recital by Mr. Allen Spencer and Mme. Ragna Linné, when a most interesting program will be given. Mme. Linné's appearances are eagerly welcomed, not only at the Conservatory concerts, but all others. The pupils at this large and popular institution have a special advantage in being able to hear a most accomplished and artistic performance, such as Ragna Linné invariably gives.

Allen Spencer, the pianist, has quietly but persistently improved and has made a distinct advance in his profession. Last season he appeared at twenty-five recitals, both in Chicago and other Western cities. For the coming season he has booked engagements in Illinois, Wisconsin, Missouri and Nebraska. He has that perseverance which will eventually lead him to a front place among musicians.

A notice of Mrs. Maud Bollman in *THE MUSICAL COURIER*, September 30, was not complete without mention being made of the immense progress she made while studying with Mme. Boetti, who was then with the Chicago Conservatory. Since severing her connection with that institution she has received her many pupils at the Steinway Hall, and she tells me she is contemplating producing an opera. There is no one in the city who better understands operatic music than Dove Boetti and her husband, Alessandro Boetti.

It is stated that Miss Margaret Cameron and Miss Ella Dahl intend joining forces and appearing as ensemble players. There is at present little that is good in this charming branch of piano playing, and these young ladies should attain much success. They are earnest workers, artistic performers, and very ambitious. I know of no two pianists who are better able to play together intelligently than Margaret Cameron and Ella Dahl.

Walter Spry, who lately returned to Chicago, will probably play at the first concert given by Clayton Summy in the chamber concert series. The program is as follows:

Quartet in E minor, op. 59, No. 2 Beethoven
Trio for piano, violin and 'cello in F major Saint-Saëns
Quartet in E major, op. 42 Herzogenberg

This is the first performance of the work in Chicago.

Negotiations are pending with Mrs. Geneva Johnstone-Bishop for an appearance at these concerts, and it now looks as if she would sing at the second, as this is the only date she has vacant. Mrs. Bishop has engagements almost continuously until January 1, 1897. I do not believe there is another singer in or out of Chicago who can boast of such popularity. East and West, North and South, she is in demand, and her appearance anywhere seems to create a furore for a return.

A mistake in a figure was made in the notice of the Mendelssohn Club last week. The price of the subscription to the three concerts is \$20, not \$25. It is said that

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MADAME CARREÑO'S First Performance Philharmonic Society, New York, January 8, 1897.

Steinway and not Central Music Hall will be engaged for the concerts, the first of which takes place December 8, with George W. Fergusson, vocalist, and Mrs. Hess-Burr, accompanist. The latter is also engaged with Halir, the violinist, for a concert in Toledo, Ohio, and in addition has made fixtures for several other cities.

Among the musicians and teachers recently returning to the city are Mrs. Florence Magnus, one of our most finished and artistic vocal teachers; Julia Officer, Mrs. Luella Clark Emery, Grafton Baker, Sarah Sayles, Gilpin, Marie Cobb, Nettie R. Jones, Mrs. Dunne, Kate Cohen, Louise Perrine, Biro de Marion, F. Burritt, Mr. and Mrs. Schmidt, Marion Treat, Celeste Nellis, Clement Tetedoux and Mr. Calvin Brainard Cady.

The season ticket sale for the Chicago Orchestra is going splendidly. Miss Millar has, if possible, improved upon her management of last year, has engaged and is now negotiating for the finest artists procurable in this country. Rehearsals for the chorus, under the direction of Mr. Arthur Mees, commenced this week. The season undoubtedly promises brilliantly, and notwithstanding all the bustle attendant upon the election there is considerably more interest taken in musical affairs here than in former years.

FLORENCE FRENCH.

Reception to the Famous Pianist Carreño.

NEW YORK, October 6, 1896.

Mr. Rudolph Aronson, New York City:

DEAR SIR—The board of directors of the Manuscript Society desire to tender a reception to Madame Teresa Carreño, pianist, at their third private meeting for this season, which will take place on January 6, 1897.

Will you kindly communicate with me at your earliest convenience, advising me in regard to the matter, and by so doing greatly oblige

Yours very truly,

H. W. LINDSLEY,
Corresponding Secretary.

NEW YORK, October 7, 1896.

H. W. Lindsley, Esq., Corresponding Secretary Manuscript Society, New York:

MY DEAR SIR—Permit me to thank you in behalf of the Manuscript Society for the proposed reception to be tendered to Madame Teresa Carreño.

Madame Carreño will arrive from Europe on January 4 or 5, so that January 6 will be acceptable for the reception.

That Madame Carreño will be profoundly grateful for the honor I have not the remotest doubt.

Very truly yours,

RUDOLPH ARONSON.

Etelka Gerster.—The once famous singer Etelka Gerster-Giardini has left Bologna and taken up her abode in Berlin.

Prague.—The Bohemian composer Zdenko Fiebigh has finished an opera entitled Charka, which will be given at the National Theatre, Prague.

Speidel.—Prof. William Speidel, of the Stuttgart Conservatory, celebrated his seventieth birthday on September 3. A portrait of him appears in *Ueber Land und Meer*.

Darmstadt.—The Court Theatre, Darmstadt, has accepted Der arme Heinrich, by Hans Pfitzner. This music drama will be produced at Frankfurt at the end of October.

Dresden.—On September 23, the birthday of Theodor Körner, his singspiel Der vierjährige Posten, music by Franz Schubert, rearranged and with recitatives by Robert Hirschfeld, was performed.

Lane.—The death is announced of Friedrich Lane, an eminent jurist of Sondershausen. He could boast of the friendship of Liszt and Raff, and wrote much in behalf of the Bayreuth master at a time when friends were few.

Carlos Gomez.

THE Brazilian composer Carlos Gomez had been in a very precarious condition of health for some months, and several times reports of his death were cabled to Europe and North America, only to be contradicted in a few days. According to the last accounts his condition was improving, but the disease, cancer in the throat, under which he labored, took a sudden turn for the worse, and he died last month at Para.

He was born at Campinos, Brazil, July 11, 1830, and thus was in his fifty-seventh year at the time of his death. His early studies were at Rio de Janeiro, and his talents at-



tracted the attention of the late Emperor, Dom Pedro II., who sent him to complete his musical education at the Conservatory of Milan, under Lauro Rossi and Alberto Mazzacato, where he became one of the most distinguished pupils. Before visiting Italy he had composed an opera, A Noite de Castello, which was produced at the Lyric Theatre Fluminenses, at Rio de Janeiro, in 1861, and he made his debut at Milan in 1867 at the Theatre Fossati with a little New Year's day piece, Se sa Minga, which was well received. One air, the Needle-gun Song, as it is called, became at once universally popular in Italy, which was then rejoicing at the Prussian victory over the Austrians at Sadowa.

In March, 1870, the doors of La Scala were opened for him and his Guarany had still greater success, the principal rôles being sung by Marie Sasse and Maurel. The work is very uneven, many beauties, many platitudes great originality and servile imitation of Verdi. The same theatre produced February 16, 1873, on a text by Ghizlanzoni, La Fosca, which made a fiasco, although it marked an advance on his previous work, especially in the instrumentation. His next work, Salvator Rose, represented for the first time at the Carlo Felice of Genoa, March 21, 1874, met with better fortune and was given with success on many other Italian stages.

Maria Tudor, given at La Scala March 27, 1879, had a less favorable result, but it contains many admirable passages and shows real dramatic power. Lo Schiavo, however, had a success of enthusiasm in Rio de Janeiro in 1880, while his last work, Condor, given at La Scala in 1893, did not please the public.

Besides his operas Gomez wrote some romances and several hymns, among them a Hymn for the Centenary Celebration of the Independence of the United States, at Philadelphia, July 4, 1876. The piece was composed in obedience to a peremptory telegram from Dom Pedro: "I want a national hymn worthy of Brazil, of you, of me. I want it at once. Will take no excuse. I am waiting for it." The hymn was entitled Il saluto del Brasile. "This elegant and capricious savage," wrote Ghizlanzoni in 1884, "is one of the most honest and generous characters I have ever

met. Take his hand with confidence and affection. That which he extends to you is the hand of a gentleman, and the heart which accompanies its pressure is a heart overflowing with tenderness and every noble sentiment."

Sousa's Triumph.

[By Cable.]

BERLIN OFFICE THE MUSICAL COURIER, {
October 12, 1896.

DESPITE rain thousands of visitors attended the concert here yesterday at which Sousa conducted the Philharmonic Band at the Exposition. The enthusiasm was tremendous, and the Sousa marches were all encored.

FLOERSHEIM.

Mrs. McKinley's Recital.—Mrs. J. Henry McKinley gave a very successful piano recital at the Clio Club on Monday afternoon, October 5.

A Lambert Pupil.—On Saturday night in the recital room of the New York College of Music every available inch was filled with an audience assembled to hear a cello recital by Mr. Hans Kronold, assisted by Miss Florence Terrel, of Jersey City, N. J., pianist. Owing to severe indisposition Mr. Conrad Behrens did not appear as expected, and Miss Terrel graciously filled the void. Mr. Kronold, accompanied by Mr. Morris Baer, played with his usual success, and was warmly received. Miss Terrel, a young girl of seventeen, gave evidence of remarkable proficiency in addition to an inherent talent by the manner in which she acquitted herself. She showed an intellectual conception, poetic yet not exaggerated, a fluent technic and an easy manner. Her work is unquestionably another feather in the cap of success of Mr. Alexander Lambert, her teacher.

Marie Parcello's Success.—The emphatic success won by Miss Marie Parcello at her recent recital in Syracuse, N. Y., is detailed in the following, clipped from among several press notices:

The local season of music and song may be said to have been ushered in last evening by the concert given at the Bastable by Miss Marie Parcello, the contralto, of New York city. The concert was an agreeable inauguration, as it partook of the nature of a social function as well as of a musical entertainment. The appeal to the public had not been in vain, as was evidenced by the large and distinctly fashionable audience in attendance.

Interest naturally centred in the performance of Miss Parcello. She was heard in a wide range of selections, which fully tested her vocal resources and served to display all her accomplishments as a musician. She possesses much intelligence and sings with discretion and considerable dramatic fervor. Her voice has been well schooled, her phrasing is artistic, and her enunciation is always pure and distinct.

The trying recitation and aria from Saint-Saëns' Samson et Delila was sung in a broadly dramatic manner, which created a very favorable impression at the outset. This was heightened by her singing of the lovely romanza from Ponchielli's La Gioconda, and later by her interpretation of a trio of songs of her own composition, sung to her own accompaniment. These were You Charm Me, A Doll's Lullaby, and the Nightingale and the Rose, the simplicity of which and the unaffected manner in which they were sung appealed strongly to the audience, which recalled the singer.

Later in the evening Miss Parcello gave the flower song from Gounod's Faust, and in this produced a more marked impression than in any other number. Much of this was due to Gounod's exquisite music as well as to the singer's interpretation. At the close of the concert she sang Moszkowski's rollicking La Jota with such native expression that the audience remained seated until she had repeated the refrain.—Syracuse Courier, September 29.

Von der Heide.—Mr. J. F. Von der Heide, the well-known and successful singing master of New York, resumed instruction the beginning of this month. Mr. Von der Heide now occupies elegant music rooms in 36 East Twenty-third street, near Madison square, in which block he was formerly located for many years. His first studio musicale will be given in November and will be continued monthly during the season.

FIRST-CLASS lady pianist and vocalist, graduate of Leipzig and Berlin conservatories, has vacancies for a few more pupils, vocal or instrumental; very reasonable rates; lessons given at studio or residences. Address Mrs. W. K., 318 East Sixty-second street, New York.

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No. 867.

NEW YORK, WEDNESDAY, OCTOBER 14, 1896.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of THE MUSICAL COURIER of New York, devotes special attention to music throughout Great Britain and the British Colonies.

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Union Square, West,
New York City.

WHAT is this we see in the Omaha Bee? Louis Lombard and Albert Morris Bagby, The former, "capitalist and founder of the Utica Conservatory of Music," in company with the latter and others en route to flee To mines of silver and gold in territory Known as Union Hill and Black Hills, see?

A LARGE number of musicians receive letters and communications care of this paper, which forwards mail matter to the parties addressed. On many occasions we receive letters addressed to musicians but cannot readdress or forward them because we do not know their proper addresses. We read-

dress from our subscription list. It would therefore be advisable for all musicians, at least professional ones, to have their names placed on our subscription list instead of buying the paper on the news stands, or, if not, at least to advertise their names and addresses in our columns.

HEAVENS, what next! There is a black Jean de Reszké. The original must feel flattered. With a black Patti, a black Jean de Reszké, the only novelty now that could possibly thrill us would be a Jean de Reszké who is not grabbing all the money in sight.

M. R. STEINWAY, president of the Abbey & Grau Company, Limited, states that the subscriptions for this season of opera at the Metropolitan will reach \$225,000 by December 1, and that 200,000 francs have already been forwarded to Europe as part of the guarantee fund for the artists; 100,000 francs additional to be sent by the 25th of this month.

THAT genial and profound contrapuntalist, Oscar Hammerstein, has again been kicking up a fiscal row in the newspapers. "Only keep my name before the public," says in effect this notoriety hunter, "and you can call me fake or any other name you choose." A Hammerstein is just as odorous with any other title. He still continues his boasting, his threats and his vainglorious and childish chuckling. He has been sued by Mr. Acton Davies, of the *Evening Sun*, for defamation of character. Hammerstein wrote the publisher of the *Sun*, Mr. Laffan, an insulting letter, reflecting on the person and habits of its bright young dramatic critic. The matter was brought to Mr. Dana's notice, who acted promptly, as he always does in such matters. Suit has been brought for damages. Other newspaper editors might with propriety copy Mr. Dana's example in this matter. Hammerstein imagines because he controls some advertising in the daily newspapers that he is licensed to abuse every unfavorable notice that appears about his nonsensical music. With the exception of Mr. Davies and Alan Dale not a critic had the courage to tell the truth about that awful Santa Maria. We applaud these two gentlemen.

THE *New York Herald* of Sunday tells an unpleasant story on church choirs, the system of engaging singers by committees whose members are steeped in ignorance about music, and the venality of an organist who retained \$100 annually out of the salary of a soprano. This is all very wrong unless the names and instances are specified; for while there may be ignorance and corruption in some church choir engagements, there are others free from such faults. The *Herald* article reflects against many honest organists, and as the general run of organists should not be maligned in this manner that paper should give the name of the organist guilty of the swindle referred to in the charge.

Of course, the whole system of engagements for churches and singing societies is stupid, and hence there are so many incompetent singers in our church choirs and so many competent singers at home on Sunday, which is so much the worse for church music.

One may as well depend upon a church committee to select the critics or staff of this paper as to select the singers for the choir, but then churches are conducted by these committees and they will do as they please. It is a superb subject for investigation, but there are more important matters on the tapis.

AN OLD MINNESINGER MANUSCRIPT.

THE famous Jena manuscript has been photographed and will soon be published. This remarkable work of the Middle Ages contains 266 pages, large folio, in beautiful handwriting of the fourteenth century, which comprise a rich collection of Minnesinger Lieder, with the melodies, and the Sängerkrieg, and it is one of the most important sources for the study of the music of the period. The reproductions are now finished, and Dr. K. K. Müller contributes a preface respecting the document, which was given in 1548 to the newly established University of Jena by the Electoral Library of Wittenberg. Nothing is known of its origin or its previous history; the care which had evidently been bestowed on its production, and its large size, 56 centim. by 11 centim., indicate that it was prepared for

some special purpose. Unfortunately the first and last pages, on which probably there were some annotations, have been lost.

The cover, which is of wood overlaid with white stamped leather, belongs to the sixteenth century, and the volume still has the chain by which the manuscript was fastened to the desk. On the inside of the front cover, as in many other books from the Wittenberg Library, a wood engraving is inserted as a book plate, the bust of the elector Johann Friedrich, the Magnanimous, with some Latin verses in his honor. On the outside of the same cover is a strip of parchment inscribed, "an old Meistergesangbuch on Parchment." In this manuscript the notes are added to the words; the notes are in four lines, as customary at that time, in the keys of C and F; the sign *b* is used, but not the *♭*.

The manuscript is written almost entirely by one and the same hand of the fourteenth century; some marginal notes and the poems of Wizlav belong to a later hand. It contains the poems of the following singers: Meister Alexanders, Meister Boppes, Frauenlob, Goldener, Guter, Meister Friedrich von Sonnenburg, Gervelin, Henneberger, Höllefeuer, Meister Kelin, Meister Konrad von Würzburg, Litschower, Meiszner, Reynold von der Lippe, Rubin, Meister Rüdiger, Rumeland von Schwaben, Meister Rumsland, Meister Singauf, Spervogel, Meister Stolle, Tanhäuser Unverzagt, Urenheimer, Bruder Wernher, Fürst Wizlav von Rügen, Meister Zilie von Seine, an unknown, as well as the Sängerkriegs on the Wartburg.

Attention was first called to this document by Professor Wiedeburg, of Jena, in 1754, and Bodmer expressed a desire to see the whole manuscript printed. This was done partially by Christoph Heinrich Müller in his collection of German poems of the twelfth, thirteenth and fourteenth centuries. Friedrich von Hagen in 1838 was the first to publish the contents of the MS. in his great work on the Minnesingers. None of these works, of course, comes up to the requirements of to-day. The present publication reproduces the manuscript with the utmost accuracy.

PRAISE FOR MORGUE METHODS.

THE *Evening Post* in a generally well considered and certainly well written editorial last Saturday praises the performances of the Philharmonic Society. This is all the more remarkable because the musical critic of the *Evening Post* also praises the Boston Symphony Orchestra and the Chicago Symphony Orchestra. How can he compare the ragged, dead and coarse playing of the Philharmonic band with the finished, elastic, musically supreme performances of Boston's orchestra? To assert that the Philharmonic Society orchestra plays well is to deny the artistic merit of the Boston organization. There can be no middle course in this matter, a most serious matter, as the Philharmonic Society is finding out. If the Boston Symphony Orchestra plays well, then the Philharmonic Society plays poorly. If you have ears, use them.

The strings of the home orchestra are dull, muddy and impure in quality. The brass is blatant, coarse, and the woodwind a disgrace. In addition, the lack of rehearsals, the employment at balls and dancing parties of the members of the orchestra, the general want of discipline, want of pride, want of dignity and self respect. The programs which Mr. Seidl does not select are not interesting and novelities seldom given a hearing. All talk about financial prosperity is vain, silly, weak and not to the point.

Is the Philharmonic Society in existence as a money making machine? If so it had better renounce its impermanent claims to being the foremost orchestra of the country, its claims to being the conservator of all that is noble and elevating in music. As a matter of fact it is not even the foremost band of New York city. The Symphony Society Orchestra rehearses oftener and the Metropolitan Orchestra plays with more vim and authority than the aggregation of fossils who occupy the seats of the Philharmonic Society. What can Mr. Seidl do? His hands are tied. The reviewer of the *Evening Post* evidently confounds his admiration for Mr. Seidl with the actual performances of the orchestra. But even Mr. Seidl cannot galvanize a cemetery. The desks of the society are faced by a number of men who are literally superannuated. Years ago we cried for new blood in the orchestra. It concerns THE MUSICAL COURIER as it intimately concerns every intelligent lover of music in this city,

that our principal—so called—orchestra should at least be composed of active, competent men, not mummies. The Philharmonic Society is not an orchestra, it is a cemetery.

NOTHING.

HOW many professional singers sing publicly for nothing? How are these singers going to attain standing by singing for nothing? The manager cannot make the commission justly due to him if the singer sings for nothing, for it is on the honorarium that the manager exists. If this system of singing gratis continues it will result in the publication of the facts, and that will end forever the careers of those artists, or rather singers, who destroy the sources of income by singing on the basis of philanthropy.

De Reszké and his brother and Melba and Calvé and Plançon and Eames and Nordica and Lehmann will all be here again very soon, but they will not only not sing for nothing, but will get from \$1,000 each per performance and upward in concert or opera. They are business people of remarkable ability. The commercial question is always uppermost with them, and that is the real cause or reason of their artistic successes. They look upon art as a business and business as an art, and by combining both they make the art of arts of it.

But we have here in this country an array of singers who not only do not receive \$1,000 a night when any of them sings, but who actually voluntarily sing for no pay, and are seemingly glad of it.

Mr. Wolfsohn, Mr. Ruben, Mr. Hirschberg or any other manager goes to concert givers or heads of societies and says: "I have an excellent contralto or a fine dramatic soprano just for those parts," whatever they may be. "I would be very happy to engage them," replies the society or club through its head or mouthpiece, "but we have already secured Miss So and So and Mrs. Thingumbob; in fact, both will sing free of charge just to get an opportunity to sing before a New York audience." Exit manager, excited.

Why not publish the names of these philanthropic vocalists, so that they will get all the afternoon and evening engagements this season for nothing? It would help them to starve, help the others who insist upon a commercial recognition of their work to starve, and also help the manager to starve. Starving is one of the best schemes in music nowadays, and will constitute a pleasant repetition of history, as well as a glaring contrast of events of recent times.

There was a period when the study of music was equivalent to a temptation of starvation. They say that poor Mozart had nothing to eat; that Weber, who is called the protagonist of Wagner, suffered keenly for a small bird and a cold bottle; that Schubert actually died of a wasting of the intestines for want of nourishment, and even Richard Wagner suffered in the same direction during the intervals when Liszt's checks did not reach him in time. These instances constitute part of the historical reminiscence.

Then followed the days of the musical nabobs, who received millions from the public through the publishers or managers. There was Meyerbeer, Verdi, Liszt, and then Rubinstein, and then of course (and we must not forget these birds) the Pattis and the lucky singers to whom De Vivo paid billions, and the others who took all of Mapleson's, Neuendorff's, Jarrett's, Maretzek's and Abbey & Grau's hundreds of thousands, making millions in the total, although nearly all these managers went to pieces financially. But that made no difference so long as the singers got the millions. These are the recent times we refer to, when a pianist whose hirsute decorations formed the chief topic in the columns of the daily papers that discussed him could come here and in a few months always gather in about a million francs, and go home to "gay Paree" with them and spend them, and come back again and repeat the transaction.

But it seems that, at least with some singers, the renewed era of starvation is looked forward to with apparent solicitude, judging from their apparent anxiety to sing for nothing. They want the Mozart, Weber, Schubert experiences repeated, and they may succeed if they can get any kind of decent accessions to their ranks. We do not believe that they will ask de Reszké, Melba, Eames, Plançon or Calvé to join them just now, but there is quite an army of vocalists ready to add numerical, if not moral, strength to the movement.

It should be encouraged. The operatic singers we

have just mentioned have made too much money and the reaction should set in at once. Certainly let all the other singers sing for nothing. Mr. Damrosch, Mr. Seidl, Mr. Van der Stucken, Mr. Paur, all should rehearse and conduct for nothing and all the orchestras should follow suit and play for nothing. Carreño, Rosenthal, Joseffy, Bloomfield, Sieveking and Rive-King should also play for nothing.

Carnegie Hall, Chickering Hall and the Metropolitan should be offered for concerts free of charge and electricity, heating and service thrown into the bargain for nothing. The bill posters should charge nothing, the ticket and program printers nothing, and everybody should be asked to come for nothing, with the proviso that none need come unless cabs bring them to the halls for nothing.

The vocal teachers and accompanists give their instructions for nothing and the pianos are already furnished for nothing, which make that part of the work easier.

Oh, there is no career like the musical career in this town just now. Next to it a career in any other art or in science, law, medicine, the ministry or commerce pails into insignificance, as the milkman says. The new organization should be called The Musical Society for the Prevention of Earnings. Foreigners Excluded. Our motto: Harmony and Hunger; long may both live—together. Our button: a skeleton holding a lyre.

Of course it is understood that no admission fees will be charged to concerts. Nobody is paying as it is. But why should anyone pay something or anything to hear singers who sing for nothing?

A GLANCE AHEAD.

WE are now on the threshold of the season 1896-7, a season which threatens to surpass in activity any within the memory of present concert goers. If all the cards in the imported pack prove from a financial standpoint drawing cards, then great indeed will be the reckoning thereof. If there prove to be many failures, then deep and dismal will be the disaster groaned forth in managers' quarters and storming the breasts of men and women artists who will rue the hour they were ever misled to place faith in American liberality toward concert enterprise.

If precedent were to form a guide hope could hardly exist for the paying success of the number of foreigners who come to invade our territory this season, but a new well of confidence seems to have sprung up and the whole musical world is looking forward with great cheer and firm belief to the success of the vast amount of work undertaken.

One excellent move made which calls for comment just as it deserves substantial support is the Sunday night concert scheme at genuinely popular prices arranged for Carnegie Hall by Walter Damrosch. The old \$1 admission will be reduced to 50 cents, thus giving opportunity to everybody to attend. This 50 cents admission, like the shilling admission to the London Monday Pops, is really "popular prices," and this is the first veracious opportunity ever offered the New York public by which they could hear the best music their city afforded at a figure which did not mean a probable stretch or pinch.

The opening that these concerts—which begin on Sunday evening next, the 18th inst.—will give to soloists is a marked and encouraging feature. It is easier to get an audience of 1,500 at 50 cents than of 500 at \$1. The soloist can earn quite as large fees for himself under the new as under the old régime and leave an extra margin of profit to the management beside. There seems no reason why these concerts should not draw a mammoth attendance, and as Mr. Damrosch announces that the programs will be of a largely symphonic and high art, rather than of a solely popular character, the services of high-class soloists will need to be enlisted, a prospect which opens up a new path of prosperity to a body of often enforcedly idle talent.

With Mapleson and the old Italian at the Academy, Damrosch with his German opera later, and with the lengthy Italian and French season at the Metropolitan, operatic attention will have abundant material to absorb it. Too much one would be inclined to predict, but thereby hangs a tale which the key of time only can unriddle. How much the New York public will take, and of exactly what pabulum it will choose to take the largest dose, may in the end surprise even itself.

The list of pianists, headed by Rosenthal, is superb. Seldom have we had so many lights of almost

equal lustre suing for gain and approval at exactly the same period. This will be another tax on the American pocket and a genuinely competitive test of the public predilection, for whoever comes out ahead in the piano-playing field will do so in the face of unusual odds. After Rosenthal, with Joseffy, Carreño, Sieveking and such others in the race the heat will be a particularly close one.

Among violinists we will have Gregorowitsch, the Russian; Carl Halir, the German, and a host of lesser lights. Of singers there are plenty, all our old friends and a number of prominent new ones.

Taken all in all, the season of 1896-97 may be looked forward to as one of unusual interest and activity. The New York public will find itself in an operatic way submitted to a unique test, of which the outcome will prove a warning to the wise, and probably a finally reliable index to the condition of operatic demand as it may truly be considered to exist.

Concert givers and concert goers, the moment has come for girding on your armor. The opening of the season, both in opera and concert, is to-day practically here.

SHALL IT STILL BE POLYGLOT?

THE imminence of the operatic season, with the particular abundance of material this year provisioned for us, revives the old question of aggravated debate on the subject of an operatic chorus. Is the New York public to be called on to accept year after year the patchwork of nationalities forming that polyglot body of singers at the Opera House miscalled a chorus? A true chorus is an aggregation of forces singing in harmony and in union of speech. The body of singers annually produced at the Metropolitan have disclosed the best variegated babel of tongues which might easily be found on any one stage during any one evening.

The blended powers of these tongues have resulted in a peculiar gibberish, no one language at any time gaining a predominance. If the Frenchman found an occasional moment when his own vernacular took the lead, an Italian his or a German his, the nations represented in the auditorium might even compromise on a division of languages in one performance, each taking his share in episodes. But, like a good batter pudding, the separate ingredients are too well mixed up to allow any flavor to predominate, and the result is a something like unto the speech of no nation, living or dead, which the ear of man can find out. It is a peculiar development attached to opera in New York. It is a language of which the Metropolitan management may up to date safely boast the sole control and monopoly. And it is also a language mixture which it is an artistic shame and a gross imposition that New York opera goers should allow themselves to further tolerate for a day.

On the score simply of worn out voices and uncommonly personalities when we have here at home handsome American youth with abundant vocal resources and talent we have before frequently inveighed against the persistent system of Italian importation. The polyglot vice was always prominently dealt with also, but we can now reduce our claims of complaint to this one and only basis. If we are left to fight against the encroachment of this old Italian vanguard we can afford to do so and simplify the situation solely within the limit of its professional inefficiency.

The stars cannot be supposed to adapt themselves to a chorus. The stars are so many mountains whom the chorus, in the form of Mohammed, must approach and sing to in the language of whatever country those stars have elected to deliver their rôle. This being the case, the remedy for the present evil lies plainly in the hands of the managers. Choruses should be engaged solely who can sing the list of operas in the language in which they are to be sung by the stars. "But we can't find such combined advantages in Europe," the managers will reply. Most likely true, they can't; but here lies the impetus for encouragement to some experienced choral directors in America, who could drill the energies of fresh young American material and prepare a fine, vibrant body of singers for the répertoire likely to be in use, and this in the languages, one or more, which will prove the probable medium of the leading members of the cast.

But America through the supineness of managers and the tolerance of its operatic audience, which has actually degenerated into something base, has been each year to dropping further and further away from

ever getting a chance. Until managers see for art's sake what is necessary—forced to see it by public rebellion and the demand for improvement—until then no incentive will exist, no encouragement likely to bring reward will be offered any choral director here to train America's own material for America's own market. Managers must be compelled to see through a stern, inflexible public resistance which reacts on the box office that a change in chorus has got to be made.

When the day comes that they can no longer impose the old slip-slop, readily engaged Italian army on the musical public there comes America's first and valuable chance, a chance which is due her young blood and ambition and which she will have before long if a systematic calling to shame of her artistic public carries its average weight in the matter.

To look to Italy for progress? No. The old decadent ranks have grown rusty in their never changing harness and have not the life or will now left to study a dozen choruses in a new language. New blood has to be looked for, vital energies, fresh voices, and America is the country par excellence which can supply all these and with them youth, beauty and intelligence, three gifts of which we have so long suffered a plentiful lack that to see them confront us in an operatic chorus would be a shock of such keen delight as to demand preparatory measures to endure.

Were an American director to bring forward a fresh American chorus now and offer them at the same rate as the effete Italian, the old-time prejudice in favor of things European, which exists despite even the absence of primary qualities, would find his chorus rejected absolutely. A management would know it was better-voiced, more live and intelligent in action, more gracious to view than his collection of Italian fossils, but they are creatures of habit, managers, and unless forced by the public out of a bad practice will hardly take the initiative themselves for pure art's sake. But, once compel them to feel that the situation is artistically serious, that the present retrograde state of things will not be further endured by a music-supporting public which demands absolutely artistic ensemble, and there is but one spot for the New York opera manager's eye to fall, the spot just ready to his hand.

The material waiting for encouragement, some hopeful promise to lean on during preparation, stands here in abundance, but is no more at present than a superior element of operatic consistency and perfection wasting idly in disuse. And while all this sorely needed freshness and talent and often sore needing bread winners with them stand idle at their own and our gates, here do we sit night after night listening to a body of foreigners imported here at cost, and who, minus fresh voices, comely looks or any effort at dramatic movement, have not even the main plea to put forward that they can sing in any language required. This, which would be the one excuse for them in the absence of so many other essentials, they are unable to urge, and yet they are with us again. The pity and the shame of it!

The thin edge of the wedge of revolt, however, has been entered. The cause is aggressively just and results must inevitably ensue in proportion.

The day is reaching its close when managers can engage a chorus because they know the music aside altogether from the language in which the libretto shall be sung. That things should have been accepted otherwise for so long by an intelligent public has been an inexcusable encouragement to a grossly lax artistic plan. A manager engages first his soloists, who map out their repertory and the language in which it shall be sung. When this is done he sets about collecting his chorus. Voice is the great, no doubt the primary, desideratum, but its presence cannot overrule the absence of other qualities.

If a prima donna as *Carmen* is going to be a *Carmen* in French the applicant for position in the chorus who can only sing *Carmen* in Italian is thereby disqualified for membership in that chorus. If some nightingale prima donna prefers Gounod's *Juliet* in the liquid syllables of the Italian, the applicant who knows the choruses of the opera only in French cannot be admitted to the ranks. Lovely voice and musical intelligence are features hard to forego, nevertheless good management will feel compelled to forego them where they may find them not supplemented by the language announced on their opera bills to be sung.

The complete repertory given in New York is not, at its greatest possibility of variance in language, a

very herculean task for youth and energy in choral material to acquire. Certain operas never vary. Those which do usually fluctuate between French and Italian or Italian and German. It is not such a terrible undertaking to study the two librettos where optional. But what has been a terrible undertaking was that assumed by the public of New York when between soloists and chorus it has listened to Italian, French and German running at one moment a mad and merry round upon the Metropolitan stage. The shadow of the hand, however, which will wipe out of existence all these caprices in artistic pranks has finally arisen.

And our own good vocal material, instinct with feeling and intelligence and backed by some of the best choral directors living, is just standing ready awaiting the word to tell it to go and prepare itself, because the day for occupation of its own just territory is at hand. Its need has been felt and admitted and hereafter it will gather more grapes than thistles from its own soil.

TABLE MUSIC.

IN what is erroneously called the good old time music was made by harpers while my lord and lady gorged themselves with flesh and wine. They fed like animals in those days; to-day we are supposed to dine, gentle or inspiring converse replacing the rude twang of stringed instruments or the harsh blare of the brass. But many proprietors and managers of New York restaurants, cafés and hotels think different. Quite in consonance with the overloaded decorations, the badly cooked, expensive food, is the noisy playing of bad Gypsy orchestras or the more horrible exploits of a trio composed of piano, cornet and violin.

We know of restaurants in this city which are avoided because of this music. Any doctor will tell you that a meal must be eaten without undue excitement. The physicians know from a vast experience what a dyspeptic race we are. We bolt our breakfast, snatch at a hasty luncheon, and when the day's exhausting labors are over we go to eat where our nerve racked heads are subjected to a worse din than the hellish gong of the cable car. Conversation is impossible, digestion is improbable, and what should be a peaceful, even joyful, time for pleasure and relaxation is converted into a torture. Music at dinner is not only a bore, it is a menace to health. It should be abolished.

D'ALBERT IS CONVERTED.

SUCCESS alters even the most bigoted views. Eugen d'Albert, who from time to time discharged a volley of vitriolic criticisms regarding England and the English, has evidently modified his opinions. Read this and try to recall the abuse he heaped on the country that musically educated him. He sent the following letter to Schutz Curtius, his manager:

"Having returned from the country which I had not seen since my youth, I feel I must communicate to you the impressions that I received there. I may at once say that I have been charmed in the highest degree with my stay in England, and I regret all the more that some opinions that I had formerly published should have been wrongly understood. As I have seen from newspaper reports, some people seem to think that I had been harboring an antipathy against the English public; to tell the truth, I had never had an opportunity of getting thoroughly acquainted with a British audience, and nothing, therefore, could have been further from my thoughts than to pass judgment. The views that I gave expression to were solely directed against the system of musical training then in vogue, which happily seems to be quite altered at present. Now, however, I have had an opportunity not only of getting acquainted with England and the British public, but I have also learnt to appreciate and love them. England I have found a free and enviable country, and the people most warm hearted and judicious, and I owe my sincerest thanks to them for the brilliant reception accorded to me. My experiences have this time been of so happy a nature that all former sad memories have vanished and I shall always return with pleasure to England, which has won my fullest sympathy."

Unluckily d'Albert seems to have forgotten that he was brained gratuitously by Sir Arthur Sullivan, Professor Prout and Professor Pauer. What is the matter with this trio of distinguished teachers, Mr. d'Albert?

The Deutsch String Orchestra Class.—The meetings for the second season of the String Orchestra Class, directed by Mr. Siegmund Deutsch, will take place every Monday, beginning November 2, at his studio 53 East Fifty-ninth street. Only the classics will be performed. Advanced players may apply for admission.



FRUSTRA SIGNAS LAPIDEM.

Along the level sea all night
The shining squadrons pass,
Their sandalled steps ring sharp and slight,
As though they marched on glass.
Moonlit, starlit, the level sea
Is quiet as a road,
And all my hopes troop lustily
To storm the hold of God.

Afar it lies, and very far,
Across the level sea,
But they shall know it by the star
God's knave swings faithfully.
All night they march, till dawn is come,
And they can see the tower,
And hear the rolling of the drum
That marks the morning hour.

Then up the sun comes, red and broad,
And insolent is he;
They cannot see the tower of God,
He shines so fearfully.
The tepid sea runs grey and high
And all my hopes troop home,
For they do fear the blazing sky
And dread the running foam.

But in the time when nights are long,
And dawn is loth and late,
With gonfalon and horn and song
They shall march to the gate;
Across a sea that rings like glass
And level as a road,
The squadrons of my hopes shall pass
And storm the hold of God.

VANCE THOMPSON.

NEPHELE is the name of a little novel by Francis William Bourdillon, and published by the New Amsterdam Book Company. It has received many favorable notices and its prose has been pronounced exquisite.

Last Saturday night, full of pleasurable anticipation, I read the book. The author is a poet whose fugitive verse may be found in latterday anthologies. He by reason of French affiliations has been happy in French forms, but whether he excels in the Triolet as well as Robert Bridges, in the Rondel as well as Austin Dobson, in the Ballade Royal as well as Edward Gosse I have forgotten. I remember him principally as the author of the famous line "The night hath a thousand eyes," which begins a lyric set to music by many. I hope to forget Mr. Bourdillon's *Nephelê* as speedily as possible.

It is a musical story, it has been called a psychological prose poem. It is not musical and its psychology is puerile, that is if psychology can be anything of the sort.

The story, written in clear but not beautiful prose, is about a young Englishman, a student at Oxford, much given to music and mysticism. Sitting one day at the organ—pardon the Lost Chord flavor—he tries to play Mendelssohn's sixth organ concerto—is there a sixth organ concerto by Mendelssohn? I have no Grove at hand, but I fancy Händel may be meant—but some invisible influence is at work and he can't play. Lack of technic, you say? Nothing of the sort. His fingers shape another melody on the manual and even an attempted performance of the march from *Athalie* does not succeed in laying the ghost.

Isn't this already characteristically English? Mendelssohn and the Priests' March—oh, I hear the chord of the diminished seventh! Finally an exquisite melody forces itself into hearing and our young friend feels rather than sees an angelic presence, feminine, of course. All angels are girls. Heaven must be an Adamless Eden, while hell is paved with males.

Later in the week he is obsessed by the presence and his unwilling fingers draw a heavenly profile. Enter his friend. "Ha! my girl, where did you meet her, speak?" More mystery. He goes to a commemoration ball at college and meets the girl, but she fails to recognize her affinity. Despair.

Then there is a musicale to which he is bidden to hear her play. The accompanist has been taken

sick, and the hero volunteers and amidst polite sneers plays the piano part of a Beethoven sonata for violin and piano and without notes. Which one is not indicated. But it is the one in which "the pianist plays the air first, a quiet, gentle, strong air, like the June notes of a blackbird." Possibly the Kreutzer variations. The girl is excited and then an improvisation is suggested. Straightway the magic theme is heard and both souls take an astral bath in the blue together. You know the unearthly, transcendental rubbish indulged in when an improvisation is written of by the unlearned in music?

The girl, who is engaged to his friend, snaps her E string rather than indulge in this spiritual commerce with a stranger, and he sees her not for some time. He has pursued his musical studies and has made a sonata for violin and piano out of the dream-theme. It is admired by some great Oxford composer—possibly the late Sir W. Gore Ouseley, or maybe Dr. Haweis—and the composer is sent to London with a letter of introduction to—well, say Mr. Manns. The work is set down for a public performance, but not before the composer asks the permission of his cataleptic colleague, the girl Nephelê Delisle by name.

All the interested parties, as they say in the divorce courts, are at the concert and then the foreseen occurs. The great violinist is taken ill, and the pianist gets drunk, taking advantage of a night off. I give the author's idea. Being a poet he thinks all concert pianists must of necessity become drunk when not playing. Of course Nephelê consents to play, and, although he battles against the temptation, the composer also consents to take the piano part.

In the extremely well written chapter, the eleventh, the result of these two inflammable souls' ensemble playing is given. They love each other spiritually, and their playing merges their souls in a dazzling union—a union that suggests the epileptic visions of some mediaeval saint drunk with the love of God. This chapter in sustained style and gorgeous vocabularies is the best in the book. It is a feeble imitation of De Quincy's magnificent Dream fugue, and it is not as imaginative or powerful as Henry B. Fuller's description of the Chevalier Pensieri-Vani's organ improvisation. Yet it is well done and the idea of psychical contact neatly implicated. Of course both of these mad, impossible creatures faint at the close and the concert comes to a Trilby-like close.

Nephelê—a Poe name, is it not?—dies and the youth leads a shattered life. A kind old Catholic priest, her confessor, tells him of Nephelê's strange existence.

In normal life she is the normal girl and loves her lover. In the dim reaches of her soul life she communes with the young composer and plays that magic melody. I wonder what it was? Improvisations lose their charm when transferred to unfeeling paper. The book abounds with telepathic allusions and the musical part of it is very unhappy indeed. For instance, as the heroine tunes her fiddle, the hero while sounding the inevitable A, embroiders it with fantastic variations, probably in the key of A and not D minor. Now I have seen strong men, brave, kindly, patient men, curse like children at a pianist who fumbles the keyboard while they are tuning their instrument. The amateur musician as novelist is a dreadful fellow.

Nephelê is pretty, but without originality or fibre.

Two men died recently in England. It would be folly to critically bracket the names of William Morris and George Du Maurier. Yet death has sent them spinning into oblivion within a week of each other. The gentle, lovable author of Trilby will soon be forgotten, except for his clever drawings in *Punch*. William Morris can never be forgotten while lovers of strong, sweet, masterful English live. Hugh Craig very happily calls him the Wagner of English fine arts. He was all that, and if he had cared less about revolutionizing the hideous domestic interiors of Great Britain, less of socialism, of the printing of precious books, the poet in him might have been canalized into something greater, nobler. Yet why should we grumble with The Defence of Guinevere, The Earthly Paradise and Sigurd the Volsung left as a heritage? As a lyricist his voice was exquisite; he was no idle singer of an empty day, to use his own phrase, but a full blooded poet, whose vision rested lovingly on beautiful things. He loved beauty for beauty's sake, and we need not quarrel with him be-

cause he had not the spiritual unrest of Tennyson, Matthew Arnold or Clough. He was a singer of lovely songs, and his days were long and happy. What more can one ask of life?

Secret Service is a great play. It is not a great American play or the great American play, but simply a remarkable contribution to the stage of any land. It is by William Gillette, and is being enacted now at the Garrick Theatre.

Personally I prefer the play of problem, the play of soul. I like for that reason—purely personal bias, mind you!—the character studies of Henry James far better than the rapid, clever, shallow stories of Anthony Hope. Yet to withhold the heartiest meed of admiration from the new Gillette play would be the rankest prejudice, and while I am free to admit that a critic without prejudices is a colorless creature, a one-eyed critic is worse.

I once called Gismonda "glorified melodrama." I felt tempted when the curtain fell on the second act of Secret Service to quote myself. But thinking it all over in cold blood, I have reached the conclusion that melodrama is a title that does not do Gillette justice. The several false notes in the play doubtlessly suggested the phrase. Why, for example, should such a past master of technic resort to incidental music? It is good music—not the "sneak" music of melodrama, but is it necessary at all to emphasize his points, especially when those same points are so effective?

A technical fault—and one which is not permitted to *Lewis Dumont*, if you will notice—is the use of "asides." They are sparingly used, but they are there, and they detract. Something else I could not understand was the overlooking on the part of *Benton Arrelsford* of the fragments of paper in *Lewis Dumont's* pocket. I refer, of course, to the third act. *Arrelsford* is watching *Dumont* and he must have seen him tear up the dispatch, hesitate about throwing the pieces in the waste basket and finally pocket them. Those very pieces of paper might have sent him to his death, for *General Randolph* was a hot headed man and acted in a reckless, impulsive fashion.

Now, as to the characterization. The author has been taken to task for making a hero of a spy. Yes, *Dumont* was *Captain Thorne*, a spy in Richmond, but he was for us up North a hero, a member of that invincible, fearless band, the United States Secret Service. It is all in the point of view. As a matter of fact, *Dumont* betrayed his trust. He should have sent that message, despite his love and gratitude for the girl who saved his life. Yet he is such a gallant, such a lovable, even noble fellow, that you excuse his treachery—to the United States—and let him off on the score of his brother's death.

Major André is a historical spy, yet who has not deprecated his brutal death? The English naturally regard him as a patriot, and surely there can be no comparison of the nobility of his motives with those of Benedict Arnold.

So I cannot in the least understand why Mr. Gillette should be accused of foisting upon our sympathies an unsympathetic, base character. I will go a step further. Granting, for the sake of the argument, that *Dumont* was a blackguard who deserved death, how deftly Gillette has won us over to his peak of observation!

Before I speak of the leading motive of the piece, let me ease my mind as to the comedy element. You know the dreadful "comic relief" of most serious plays. The clowning, for the sake of the laugh of vacuity! Even so admirable a playwright as Henry Arthur Jones disturbed seriously the technical equipoise of his *Case of Rebellious Susan* by the introduction of two farce comedy characters. Pinero's judgment in this matter is usually fine, his taste discriminating. Not less so is the touch of Gillette, for I can instance no play by an American writer in which the main current takes on such delightful, swirling eddies, and, remember, the rush of the action never halts. The unities of time and place are rigorously adhered to. Even the diversion and sweet foolery of the young lovers melts into the story, and from being at first blush subsidiary determines in reality the dénouement.

This is supreme art. There is no lean streak of tragedy superimposed upon a fat streak of comedy. The strands of this stirring tale are woven closely, yet is the fabric ever elastic, human and not merely a triumph of the dramatic weaver's art.

What a masterly touch, for instance, is the remark made by *Caroline Mitford* about all the girl friends having beaux "at the front." It is the keynote of the fiery little puss of a patriot. So her behavior at the War Department telegraph office is admissible, although her ignorance of the wires is hardly credible.

I have spoken before of Odette Tyler's charming impersonation of the part—a part that the average theatregoer, as well as the average stage manager, would classify as a soubrette one. But it is not. The *Mitford* girl is made of real flesh and blood, and you love her from the first. This character has the luck to suit the rather volatile, yet curiously subtle, personality of Miss Tyler. She has never had just such a part, and she has never given us such good work before.

Another intensely sympathetic character is that of *Wilfred Varney*, and it is presented most sympathetically by young Walter Thomas. The boy's strenuous patriotism, his love for his mother, for his sweetheart—what old stories; yet how refreshingly and movingly retold by the dramatist! A stroke of human nature is the farewell to his mother. Blood is stronger after all than romance, and the young fellow's heart goes out to his mother, while *Caroline*, her foolish little heart almost breaking, is left standing afar, her face a mask of suppressed agony.

And not once is the purely pathetic harped upon, hawked about the stage and made dramatic capital of.

Edith Varney is the most difficult figure for realization of all. Even in the hands of a more capable actress than Amy Busby it would not be quite comprehensible and sympathetic. If *Lewis Dumont* is open to censure, what of this girl who betrays her family, her country, and she the daughter of *General Varney*?

Love is lord of all, sings the poet, and Gillette does not deny it. I find in *Edith Varney* implications of character not even shadowed forth by Miss Busby. The girl is high strung, nervous, a true Southerner, and, while she tries to believe in her lover, she is easily tempted by her mother and *Arrelsford*. She behaves the true woman at the close, even though breechloaders are startling in 1865 and her dresses just as startling for beleaguered Richmond.

Mr. Gillette has been accused of not acting. I fear the accusation is true. He does not seem to act. Yet the man who can hold so lightly yet so masterfully the exciting situation of the finale of Act II. must know something more than the elementary rules of acting.

His critics—chiefly members of his own profession—accuse him of writing plays to suit his individual peculiarities. Can you blame him? I would not care to see him wooing *Juliet* in the soft, magical moonshine of Verona. But what a man he is, or gives us the simulacrum of one in Secret Service. Every nerve at highest tension, a heart wildly beating with passion, a desperate, hunted creature in the very stronghold of the enemy, a chivalrous spy, a brave fellow. Pooh, sir or madame, as the case may be, if Mr. Gillette does not act *Lewis Dumont* then is Duse a poor attempt at portraying *Santuzza* in *Cavalleria Rusticana*!

The frugality of movement—a symbol of one who has to guard the wavering of an eyelid, for his life hangs upon the look of recognition he may bestow upon his brother—the logic of his speech, the absence of all that smells of the conventional, the heroics of the footlights, in all these negative qualities he is the master. On the positive side he proves himself bold in expedient and a character you cannot help admiring. In the last appeal to *Edith* he paints the wretched life of the spy—the unmarked grave, after a lonely fight against odds. It is the nearest approach in the piece to a special appeal, but it is tactfully written, tactfully spoken and so is not a false note.

Technically this interpretation of Mr. Gillette's is the best he has given us.

An arch humorist—or, rather, the exponent of an irony peculiarly American—this playwright has for-

sworn the cap and bells. Sombre, tragic, this story of an incident of a war, if signed by any name in contemporaneous dramatic literature excepting Ibsen would be hailed as a fine exemplar of the art of playwriting. The Ibsen technic Mr. Gillette has not mastered. No living dramatist has it, not Pinero, nor the Wizard of Marly, for it is a technic of characterization based on vast human experience and a powerful poetical dramatic foundation.

Nevertheless has Mr. Gillette written a great play.

I can hear my old Ibsen friends hurling "renewed" at me, but hard words do not fracture my feelings. Secret Service has its melodramatic moments. It is obviously written for the great public. The device at the close is as old as Victor Hugo, as new as Herrman the Great, yet it is a powerful play.

The handling of minor details is almost perfect. The villain, if you choose to call *Benton Arrelsford* a villain, is very human. He, too, is a spy and is fighting for his country and his girl. It would be an omission not to call attention to the strong acting of Mr. Campbell Gollan in the part. I can foresee the popularity of the play in the South. The *Varney* household, the subdued, intense patriotism of the mother, faithfully pictured by Ida Waterman; the imaginative touch in having a wounded man upstairs, the reality of those two black servants, the soldiers, grimy, gallant to women, Southerners to the core; the harsh galloping of mounted men, the shelling of the city—what pictures for the imagination Mr. Gillette presents.

I like Act II. the best, but the interest is kept up, despite the dramatic magnificence of the climacteric of that act. Technically Act IV. is the weakest. I had hoped for the shooting of *Dumont*. It would be poetical justice, besides solving a situation that becomes blankly interrogative at the close, yet there are some things that a dramatist may not dare.

Truth violated is the keystone of the dramatic edifice. Instead of the Garrick being nightly thronged, people would shudderingly speak of Secret Service as that awful play.

As it stands now it is sufficient of a model to hale to the front row of dramatists the name and person of William Gillette.

Gillette as an actor, as a dramatist, is a master of the tact of omission.

He was plain "Charley" a year ago. Then he grew, and became Charles B. Then he expanded into Charles Bancroft, and the day he writes his name C. Bancroft Dillingham all the newspaper crowd will first dine him at the Arena, and then murder him. And you can see him in all his sleek beauty and winning ways at the Garden Theatre.

With tears in his lungs he begged me not to print the following story. His reason was because it would not be believed. So here it is:

Last Saturday afternoon—at what we so erroneously call a "matinée"—a man threw a silver purse on the stage when Theresa Vaughan finished her solo. The man was overcome by emotion, and expressed himself in silvery accents, for he was a Brine man.

The purse was returned to him as he left the theatre. It was empty. Of course! Enfin. Endlich.

I believe the story, but then I am not an agnostic where the press agent is concerned.

Did you ever hear the tale of Mr. Dillingham's management of the American Roof Garden?

Two or three seasons ago—say three—the weather was mad as to caloric. It was very, very hot, and even roof gardens sizzled. Mr. Dillingham, being a subtle souled psychologist, knew the power of imagination.

He had read, doubtless, of the man who died from loss of blood simply because his arm had been pricked with a pin and a dripping water faucet was within hearing. So the elevators of the American Theatre were steam heated, and when the panting, perspiring mass of humanity arrived at the roof there was a sigh of relief and a burst of pleasure.

"Isn't it lovely and cool up here? And, oh, George! just look at those gentlemen sitting in their fall overcoats. It must be the coolest roof garden in

town." And George admired his own wisdom in the selection of a night's amusement and buttoned up his coat.

The gentlemen who wore overcoats were the victims—willing victims—of a Dillingham device. Bancroft himself would escape occasionally to the sidewalk to catch a breath of cool air, for it was an extremely hot spell, as I already told you.

Is it any wonder we all reverence the young man? But if he parts his name in the middle it means death—a death more lingering than that undergone by the victims of the Suicide Club.

Al Neumann is naturally elated over the success of *The Wizard of the Nile* in Vienna. Herbert and Smith's comic opera has scored a big hit in the critical Austrian capital. It is called *Der Zauberer vom Nil*, and I read all the Vienna press notices, which are very favorable. I hear that Harry Smith has sold the European rights to Meyer, of Schubert & Co., the music publishers. Somebody will make a good thing, for there are about 300 cities in Germany and Austria in which the opera will be played. In the meantime Victor Herbert is with his band in Pittsburgh, and is so wealthy that he uses the wire instead of the two penny post.

It's too bad! Whenever two artists are associated long enough to play ensemble dramatic music with some degree of delicacy and discrimination, the unfeeling manager envisages the future and a new star drops from the firmament.

Maud Adams as a star will doubtless be as great a success as she is supporting one. But the pity of it! She plays with Mr. Drew as did Rosenthal with Joseffy in that one famous concert in old Steinway Hall. It is a charming duo, and to wrench apart, separate, divide, put asunder and divorce this artistic couple seems a pity.

You see, one word won't express my sorrow.

When Mr. Drew left Miss Rehan we all said "What a shame!" Yet Mr. Drew was wise in his generation, and doubtless the wisdom of Charles Frohman will be patent. Yes do I sorrow, and audibly, as you may remark.

Everybody is starrng. What will become of the old stock company idea? Perhaps, as Mr. Presbrey says, it is as dead as the doornail of simile.

We all wish Miss Adams luck, but I hope she will reconsider the matter. At present Miss Adams and Mr. Drew are irresistible.

I met Grace Filkins, now Mrs. Commander Maryx, on Broadway yesterday afternoon. She is more lithe, sinuous and Botticellian than ever. Burne-Jones could have painted her as Vivien enthralled, with her "woven paces," Merlin; and her hair, sonorously auburn—her own native color, and not "sicklied o'er by the native cast" of the dyer's art—would madden Henner. And she still is Grace Filkins. She loves the stage and has not the slightest notion of quitting it. As she has been reported retired, I think this the time and place to deny the story. Besides, I have her sanction.

The theatre hat must go. Everyone says so, and the outlook is bright and unimpeded, only—let us not be too sure. Remember the fable of King Log and King Stork. A bright woman who goes to the theatre told me the other night that even if the big hat was banished danger lurked in the ornaments that would replace it. There is the comb, for example.

Now, I've sat behind an old-fashioned tortoise shell comb that simply shut off a section of the stage.

Then there is the feather. What cannot the feather be made to accomplish? Pinned at the side of the head, a good sized feather will spoil your play for you, especially if the wearer be of a nervous disposition. The general impression of the stage will be that of a plumed set of lunatics.

Then there are a host of ornamental things, of heaven knows what metal and style. They can also damage the view considerably. The fact is women are afraid to go out with the hair simply dressed. Indeed, few feminine heads can stand the strain of simplicity. I don't mean to be impolite, but I am stating an observed phenomenon. Most women's heads are asymmetrical and weak in the regions where we look for graceful, gentle curves. The region of

idealism, for example, not to speak of the back of the skull, which, according to physiologists, should be full in females.

But it usually is not. So with tact (it was called cunning in the old days) the hair is becomingly arranged; that awful forehead, with its bony heights, is softened, and, of course, the ornament is bound to replace the bonnet.

Ladies who can stand the Cléo de Mérode coiffure are rare. So, perhaps, before we banish the bonnet we had better ask what hideous deception is to be practiced upon us, for women never willingly surrender privileges. Mark my words, the high theatre bonnet may go, but worse will follow, like the man in holy writ, who swept and garnished his house, only to return to it with a troop of devils, who were seven.

These seven devils are the ornaments that will soon flourish fantastically on the feminine skull, and then what can we say?

The only bon mot Paderewski has ever been credited with, says a London exchange, escaped his lips two years ago at a reception in a millionaire's mansion. In the course of the evening he found himself beside a talkative and rather ill-bred woman, who appeared to resent his evident disinclination to keep his hands on exhibition. Finally, wishing to see how far she had got into his good graces, the lady ventured to launch a delicately worded inquiry as to why he kept his hair so long. "I do it, my dear madam," he replied, "so as to afford entertainment to those who are tired of looking at my hands."

I have eagerly scanned the death notices since last week, and paid one visit to the Bureau of Vital Statistics, but all to no purpose. Those angels of death, the Barrisons, beloved of the garrisons, have not yet wielded their scythes with fatal effect. The Suicide Club has not yet gone into active session, but it will. The naughty pantalettes of the naughty girls have so many lace frills and bedevillments on them that I daily expect to read of the suicide of their laundress. To wash and iron such delicate frippery is enough to drive any hardworking washerwoman to death. Let Mons. Fléron and Herr Wilhelm Mc Connell look to this.

Jeff De Angelis is tired of starrng, or is it Nat Roth that is tired? Let the blame rest where it should. There was one original thing in *The Caliph*—the entrance of the potentate. When that was cut out the fabric flopped, helpless, earthward. I warned the management last week that Harry Smith's book would be futile without that entrance, and yet it was cut out. All the wit of Mr. Smith and all the music of Mr. Englaender could not restore the shattered confidence of the public. No matter, Mr. De Angelis has just as much right to star as the rest of his friends. He is just as funny, just as agile, just as original and sings almost as well as Francis Wilson. Let him try another opera. I have nailed the De Angelis colors to my critical mast.

What a lot of rot has been written and cheap moralizing indulged in over the fall of young Al Weber—the Baron, as he was called by that shifting and elusive quantity known as the "boys!" Al Weber succumbed to the strain of fast living, but I doubt if he was any worse than the majority of young men who patrol the Tenderloin by night and imagine the soubrette to be the fine flower of womanhood. As to the vast amounts of money spent by Weber, that is the veriest nonsense. He was perpetually hard up, and as his father did not leave him a million, or even a hundred thousand, dollars, you can see how exaggerated have been all the stories published since his breakdown.

Al Weber was never a heavy drinker; his appearance belied the accusation. He could hold on occasion much wine, but his overmastering passion was poker. In the early days, when the name of Weber was potent in piano land, Al loved nothing better than a stiff game of poker for heavy stakes, and he often arose after a hard night's play a heavy winner. He admired the giddy soubrette—that is open history—but that he spent \$1,000,000 and cut such a wide swath as the newspapers would have us believe is pure fiction. He devoted more time to business than people imagine, and it was the strain of this double life, a gamester and "good fellow" by night and a

shrewd, hustling, pleasant man of business by day, that broke him down. No one can play with impunity the Jekyll and Hyde game.

They say he is hopelessly ill. Yet he has many friends who would not be surprised to see him in six months on upper Broadway, and hear from his lips that characteristic:

"Hello, boy! How are they running to-day?"

I am told by those who know that Albert Weber, Sr., was a practical joker of the unterrified sort. He left a will bequeathing a million dollars to his family, only there was no million dollars to dispose of. His son inherited his spirit of wagery, and doubtless thought it a fine thing to play with fire.

Only, why should the names of the theatrical women he associated with be dragged forth from old, forgotten files of the newspapers to be paraded under glittering headlines? If every merchant, if every lawyer, who dies, had the respective history of his life exposed in public print, wouldn't there be a rustling of the old bones of scandal and also a rustling of skirts? The actor and actress are alone adjudged immoral. Their faults are always magnified in the calcium glare of publicity, and Judge Jagson may administer justice so besotted that he can't distinguish plaintiff or defendant apart, and the Rev. Mr. Honeymoon may commit bigamy, but, odds bobs, egad! let an actor get drunk or an actress prove giddy, phew! what a row, what a shuddering of an outraged community!

This was in Sunday's *Tribune*:

"Emile Ollivier, the French statesman and Academician, who married one of Liszt's daughters, pictures Wagner as follows in an article written for *Le Correspondant*:

"The dual character of this powerful personality was to be read in his face, the upper part beautiful, marked by lofty ideality, irradiated by two thoughtful, deep eyes, whose glances were severe, gentle or droll, according to circumstances; the lower part grinning and sarcastic. A cold, calculating, pinched-up mouth lay between a commanding nose and a protuberant chin like the threat of a conquering will. As the Olympian Jove and the clown were blended in the face of Rossini, so in that of Wagner were united the singer, seer, almost the prophet and the humorist. It amused him to expound his theories concerning opera and the drama, which were and still are confused. Only one thing appeared plainly from all that he said, namely, that he was the Messiah chosen by Providence to close the musical cycle by an international synthesis in which all ancient fame should be resolved. Already was he looking for the 'banquier' savior, whom he was finally destined to find in the royal patron at Munich. Once he thought he had found him, but the banker withdrew at the crucial moment. 'The man has missed an excellent opportunity to become famous,' said Wagner."

Becker.—Reinhold Becker's new one act opera, named *Ratbold*, will be produced this month in Mainz.

Bummel.—Dr. R. Pohl speaks in high terms of the late concert in honor of the birthday of the Grand Duke of Baden. "Rummel is," so writes Pohl, "a thoroughly modern master, formed in the Liszt school, and yet classic in his conception and expression, which is of unfailing clarity and accuracy. He reminds us of Hans von Bülow."

Arthur Beresford.

In an interview with Mr. Arthur Beresford, whose portrait appears on this page, your correspondent found him most affable, a man well read in all current literature, and unlike many professional people he is able to converse on subjects not intimately connected with himself.

For an Englishman he expressed great admiration for the musical culture of America and conceded our advance in certain particulars over English taste.

On being questioned in regard to his studies he said he had studied under English, American, German and French teachers. He attributes much of his success to his early



Photo by Notman Photo Company, Boston.

ARTHUR BERESFORD.

training, but gives Mr. Georg Henschel, of London, and Mr. Norman McLeod, of Boston, credit for the most valuable assistance in his later work.

It is an undisputed and rather lamentable fact that at present the vocal profession is being crowded with singers of only moderate gifts in regard to voice and limited resource of expression. In former years, those only to whom nature had vouchsafed special endowments and whom we should now style phenomenal felt themselves warranted in striving for the laurels of public approval.

Now the idea prevails that, however chary nature has been in her gifts, ambition, study and money will supply all deficiencies, or a long suffering public may be brought to a state of patience which will enable it passively endure mediocrity. The voice for public performances should be one of a thousand. Let the other 999 perfect themselves out of compassion for friends and reverence for church worship or for the pleasure of good ensemble singing.

We do not claim that the singers of a generation ago were better than the best of to-day, but simply protest that the ordinary voice did not then set up the pretensions it now does. We have but few singers before the public of exceptional power or range. Many have a few good low notes or a few good high notes, but the rest of the compass must be accepted with an apology.

Those who heard Santley at his zenith will readily recall his equal effectiveness in either bass or baritone rôles, and our great contralto, Annie Louise Cary, was not only able to entrance with her luscious low tones, but was also able to thrill us with the beauty and power of her upper voice.

Mr. Arthur Beresford certainly owes nature a deep debt

of gratitude for the exceptional gifts bestowed upon him. His speaking voice has that deep, dark, melodious timbre which is such a distinguishing quality of the elder Salvini's, and gives us a strong hint of what to expect when he sings.

Born under the shadow of York Cathedral his phenomenal voice early attracted attention; in fact at twelve years of age he was already singing bass. As he developed he was admitted into the Minster choir under Dr. E. S. Monk, who, attracted by his remarkable promise, tried to induce him to adopt singing as a profession. His parents had always encouraged his vocal studies, but were unwilling that he should become a professional singer and frowned on the project.

It was not until he had been in this country two years that, finding a constantly increasing demand for his voice, he decided to devote himself entirely to a musical career; especially as on a visit to Europe about this time he had a very enthusiastic indorsement from Dr. Hans Richter, who declared that he had not heard such a voice in ten years and proved the sincerity of his opinion by offering to send Mr. Beresford to Vienna. Later Sir Joseph Barnby spoke highly of his abilities and offered him an engagement in Elijah in the Royal Albert Hall.

Mr. Georg Henschel's opinion may be gathered from the fact that last January he wrote that nothing would please him better than to hear of Mr. Beresford having been engaged to sing the bass rôle in all of the performances of his new work, *Stabat Mater*.

Mr. Beresford's name has been in the list of soloists for most of our prominent oratorios, choral societies and musical festivals.

His voice is a basso cantante, and is exceptional in range, quality and power. The low tones are sonorous and of great carrying power, while the upper voice is mellow and resonant, being entirely free from that strained quality which is so often the painful characteristic of the bass singer.

Like the majority of his countrymen he has special fondness and aptitude for oratorio, but he has by no means slighted the other sides of musical expression, as his great success in concert amply testifies.

Magnetism is vital to a singer's success and this valuable quality is a marked characteristic of Mr. Beresford's work. In his song recitals he has the rare power of making his work interesting throughout an entire evening and his reading of some of the classic works has called forth high praise from discriminating critics.

From a mass of press notices a few have been culled of special interest.

RECITALS IN BOSTON.

He handles his big voice with ease, and his phrasing is generally pure and graceful. He has not only a voice of beautiful quality, but evidently a good fund of musical feeling and appreciation to fall back upon. He sings stirringly and effectively, with native warmth and a keen appreciation of what is expressive and telling. He seemed equally at home in Handel and in the German and English songs.—*Mr. W. Apthorp, Boston Transcript*.

Mr. Beresford's singing was pleasing to hear, and was admirable in taste and spirit. He has a large, smooth and sympathetic voice of exceptional richness and sonority, and he uses it with exceptional skill. His lower notes are of remarkable fullness and purity, and he sings with easy fluency. The songs of Schumann were sung with a fine feeling for the sentiment of the music.—*Mr. B. Woolf, Boston Herald*.

The program was long and varied, and there was ample opportunity to judge of his ability. He has a noble voice, full, rich, and of extended compass, which he uses with freedom and dramatic power.—*Mr. Philip Hale, Boston Journal*.

HÄNDEL AND HAYDN MESSIAH.

Mr. Beresford was conscientious in phrasing, sure in intonation. He gave *Why do the Nations* finely and was broad and true in *The Trumpet Shall Sound*.—*Boston Advertiser*.

He has a noble voice of fine quality and sings with fire and sincerity.—*Boston Saturday Evening Gazette*.

PASSION MUSIC.

On Friday afternoon the Oratorio Society under the leadership of Walter Damrosch gave an impressive performance of Bach's *Passion*.

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sion Music. Mr. Arthur Beresford, who sang the part of Jesus, showed a genuine artistic temperament and much sympathy and intelligence in his work. His voice is rich and full and of agreeable quality.—*Reginald de Koven, New York World.*

CREATION.

Mr. Beresford surprised and delighted the audience by the extraordinary compass and volume of his magnificent voice. His phrasing and enunciation are perfect, and the ease with which he rendered the most difficult passages proved him to be a finished singer.—*Montreal Star.*

SAMSON AND DELILAH.

Mr. Beresford displayed a rich bass voice of much power and under excellent control.—*Washington, D. C., Star.*

The bright particular star of the evening was Mr. Beresford, who substituted for Signor Campanari. He has a magnificent voice, and his rendering of Revenge, Timotheus' cries and the Two Grenadiers called forth enthusiastic applause.—*Toronto World.*

Home Talent.

R. MILLER, of Omaha, Neb., in an article in *THE MUSICAL COURIER* of September 2, commenting upon my article on the M. T. N. A. for August 12, takes me to task on the score of Mr. Godowsky's position as an artist. He says in this article that I stated in mine that "only second-class artists appeared at the last meeting of the M. T. N. A."

I have just read over my article, but I don't find in it any such statement. What I did say was that the arrangement of the programs was "indiscriminate," and I added, "how can the best artists be expected to take a long journey to listen to second-rate artists?"

I am quite as ardent an admirer of Godowsky's playing as R. Miller is, and I can readily believe his concert was all that was said of it, but that was only one concert of a series, and "one swallow does not make a summer." The M. T. N. A. lasts for several days, and with the talent of the whole country to draw on every concert ought to be good, particularly as many teachers come for two days only and leave before the last day. If but one concert is first class, and that one put the very last, those teachers don't hear it, and what do they get for their money?

As far as Godowsky is concerned, I have followed his career with a great deal of interest, and have been delighted with his success, as I have always thought him a wonderful virtuoso and a most poetic artist. I shall never forget his playing of the Tannhäuser overture, arranged by Liszt for the piano, for two hands, at a concert of Theodore Thomas's at the Lenox Lyceum in New York, at which Godowsky was the solo artist. He had played a concerto by Saint-Saëns with the orchestra, was *encored*, and played the overture to Tannhäuser as his *encore*! I was perfectly amazed at his making such a selection, with the orchestra sitting by, and I must confess I listened to the opening measures of it with a broad anticipation of what I was to sit through for twenty minutes. "Tannhäuser on the piano with the Thomas orchestra dumb close by!" I exclaimed to myself in dismay. But presently I began to get interested in spite of myself. The prodigious genius which Liszt had shown in the arrangement, the colossal difficulties of it technically, and the extraordinary manner in which Godowsky surmounted them made it a memorable performance. I marked it with a red letter and decided that he would make a great career. He seems to be justifying my expectations of him and I hope he will continue to do so.

I am very glad to see that the question of our home talent is being vigorously discussed. Why managers persist in going to Europe to look for voices when we have them right at hand is always a matter of wonder to me. Theodore Thomas demonstrated in the American Opera Company that our home singers could achieve great results, even without previous operatic training. We have never had a more artistic performance than that of Gluck's Orpheus under his leadership, with Mesdames Hastreiter and Juch in the title rôles. What a picture they have ever since remained in the minds of those who were fortunate

enough to see them in this opera, and how beautifully they sang and acted it! I shall never forget what a surprise and what a sensation the opera of Orpheus was to me. How wonderfully effective was the overture to the second act, with the furies weaving in and out in their infernal dance in Hades, and how placidly beautiful the scene in Elysium in the third act! Oesterle's flute playing, too, in this act, was never to be forgotten. How he held his breath, as he did, in those long drawn out strains of "linked sweetness" I cannot imagine. Nobody will ever play them better than he did. The absolute objectivity and heavenly calm which characterized his style in Orpheus was something classic. He was a Greek for the time being and not a German.

When one listened to Oesterle's playing of this music it really gave the feeling as if one were in a state of suspension in the place of departed spirits, so exquisitely expressed by Edgar Poe in the lines:

And my tantalized spirit
Here blandly reposes,
Forgetting, or never
Regretting its roses—
Its old agitations
Of myrtles and roses.

Poor Oesterle! His early death was tragic.

Mme. Lillian Blauvelt ought to be on the operatic stage, and she could sing the most difficult Italian arias with ease. She has a finished execution, and yet she is equally good in songs which require simplicity and pathos. She is young, charming and a very remarkable singer.

Miss Jennie Dutton is another American singer of whom much might be made if a good manager would take her in hand. She has a rich soprano voice, and lots of it, a fine stage presence, dramatic instinct and enthusiasm for her art. Miss Dutton has a natural talent for coloratura and a perfect trill, which is very rare.

Oh yes, we have plenty of material in this country, and we don't need to go abroad for it. If I were to put on my thinking cap I dare say I could think up a lot more, Plançon and the de Reszkes to the contrary notwithstanding. Perry Averill, for instance—what is the matter with him? He is advancing with great strides, and has made tremendous progress within last year. But, "nuff said."

AMY FAY,

P. S.—I wish to express my thanks to Miss Smislaert and to other kind friends who have been saying pleasant things of me in *THE MUSICAL COURIER*.

German Press Club.

THERE was a large attendance at the rooms of the German Press Club, 21 City Hall place, on the occasion of its eleventh anniversary on October 10. Mr. Wm. Steinway, as an honorary member, was invited to be present.

The music was furnished by an excellent quartet, consisting of Miss Margaret Crawford, soprano; Mrs. Dora Phillips, née Auspitz, contralto; Mr. Xanten, tenor, and Mr. Prestige, baritone.

An address was made by President Max Loth, as well as by Mr. Arthur Schoenstadt. Mr. John Weimann read a poem, and Mr. Wm. Steinway, who was in the happiest frame of mind, made a most felicitous address that brought down the house.

German Liederkrantz.

LAST week the German Liederkrantz had a largely attended meeting and elected Mr. Wm. Steinway its president for the fourteenth time.

It was a general meeting of the society, at which it closed its fiftieth year, and the attendance was more numerous than usual.

The election of Mr. Steinway was an event that produced the utmost enthusiasm, and the speech of acceptance of the office made by the new president was received with apparently ceaseless applause. Mr. Wm. Steinway is the most distinguished member of this distinguished society.



CINCINNATI, Ohio, October 9, 1896.

MR. VAN DER STUCKEN returned from Europe last week, and with him came a new interest, the musical season. The Cincinnati conductor was of course interviewed. He said:

"My summer has been spent largely in working at my opera. Four scenes are absolutely finished, and I expect to finish the whole score before next fall. I have also been busy, of course, with plans for the orchestra and the college. I am looking forward to a prosperous and eventful year for the orchestra. The election will bring good times before the season opens. I have a mass of orchestral novelties, but the groundwork will be the classics, as usual. I shall probably give the fourth, fifth and sixth symphonies of Beethoven, the Jupiter of Mozart, the fourth Tchaikowsky, the third Brahms and the Sgambati symphony. France will be represented on the programs by Berlioz, Bizet, Guiraud, Chabrier, Massenet and Saint-Saëns; Germany by Wagner, Weber, Kienzl, Rheinberger, Liszt, Mendelssohn, Weingartner, Kistler and the great classicists. Dvorák, Smetana, Tchaikowsky, Arenski, Glazounow, will represent the Slavonic writers; Blockx and Benoit the Flemish school, Villiers Stanford and Mackenzie English composers, and MacDowell the American."

"How about the trouble with the Musical Union?"

"There will be none, I am sure."

Mr. Van der Stucken then went into a detailed account of the plans to take the Cincinnati Orchestra to other cities.

On Tuesday last the directors of the Orchestra Association held a meeting in Springer Hall. Mr. Van der Stucken outlined his plans for the season, including his program scheme, and the list of soloists engaged. Halir, the violinist, will play the Beethoven concerto at the first concert, November 20. The symphony at this concert will be Tchaikowsky's fourth. Teresa Carreño has been engaged for the second program. Rosenthal will not play with the orchestra.

Two important classes have been added to the College of Music curriculum, a people's music class and an ensemble class for students of violin, viola and cello. Both of these classes are open to the general public. Mr. A. S. Gantoort has charge of the former, Mr. Richard Senliewen of the latter.

The first meeting of the People's Music Class, which is patterned somewhat after Frank Damrosch's class in New York, was held last Tuesday. There were about a hundred persons present.

Apropos of ensemble classes, President Neff likes to tell the story of the first amateur orchestra the college ever had. It was a pet scheme of the late Col. Nichols. Invitations were sent far and wide to players to assemble at Music Hall on a certain night. One hundred and fifty players were on hand when Theodore Thomas raised his baton. "The sound that followed was indescribable," says Mr. Neff. "The players had been given an easy bit of music, but a few bars was enough to disgust Mr. Thomas. The funniest part of the affair was that the

ARTISTS:

**BERTHA
HARMON-FORCE,**
Soprano;

**FIELDING C.
ROSELLE,**
Contralto,

GREGOROWITSCH,
The Russian Violinist.

ARTISTS:

WILLIAM LAVIN,
Tenor;
WILMA JAKOFFSKY,
A. L. A. M.,
Violiniste,

DAVID BISPHAM,
Direct from the Royal
Grand Opera, Covent
Garden, London, ...
Barytone.



GREGOROWITSCH

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next day Mr. Thomas swore the poor, ambitious musicians had insulted him purposely."

Messrs. Hobart and Maxwell, who hold the destinies of the May Festival in their hands, have ostensibly been waiting for the return of Mr. Van der Stucken before announcing their plans. I am fully convinced, however, that they will continue in the same old rut without any serious effort to make the festivals a genuine Cincinnati product. If I may venture a prophecy, Mr. Arthur Mees will be the next conductor of the festival chorus.

The remarkable fight of *The Musical Courier* against the high salaries paid to the operatic ring that seems to have cornered popularity has found many an echo in this part of the continent. I beg leave to quote the following from the *Times-Star*:

The time seems particularly opportune for a vigorous crusade against the abuses of operatic methods in America. The recent failure of the leading managers of opera in this country and the general cry of hard times, coupled with keen operatic competition promised this winter, ought to give the public voice an unusually respectful hearing. A vigorous protest against the extravagant prices paid foreign singers has already been heard. That American managers, and through them the general public, should be obliged to pay five times as much for the same performance as the European public, is clearly an injustice that threatens to stifle all operatic enterprise in America. But the time has come for a still further reform. If opera is to become a permanent factor in the art life of America rather than the spasmodic effort of a hardy speculator or two, it must be sung in the vernacular.

Is there then any reason in the world why we should not have opera in English? A larger part of the operatic repertoire in Germany—much larger in fact than the public generally imagines—is taken from Italian and French sources, yet these works are never sung in anything but the German language. Leoncavallo and Mascagni have brought out all their new works in Germany, but never with an Italian company. Wagner is sung continually in Italy, in the language of the country, and both German and Italian works are given in Paris in French. Even England, who still clings to the traditions of the old days of Italian operatic slavery, has grand opera in English during a part of each season.

There are those who will complain that English is unsingable as compared with Italian or possibly French. Perhaps—but this cannot be said of German. English is not one whit more barbaric, musically speaking, than German. How many in an American audience understand an opera sung in a foreign tongue? Not enough to fill the boxes in the Metropolitan in New York. The talk about the foreign population supporting music in America is nonsense. The so-called German element in our American cities is but a small factor. Opera—for that matter any musical enterprise—depends on purely native support. This has been proved again and again. The great artists brought to America and paid fabulous sums can be made to have sufficient respect, if not for American culture, at least for American enterprise, to learn English. The manager who will bring these things to pass will not only make a lasting name for himself, but will lay the foundation for the future, for something serious in American art work.

There is some chance that the difficulties between the Musical Union and the Symphony Orchestra will be cleared up next week. Mr. Van der Stucken will meet the executive board of the union and try to come to some definite understanding. I understand the case of Brooke, the flutist, who was warned officially by the Cincinnati union not to come to this city, has been taken up by the New York union of which Brooke was a member. The New Yorkers are said to have filed a protest with the national league. The Chinese wall the Cincinnati musicians have tried to erect is clearly contrary to the league constitution.

Schmalz, the Cincinnati secretary, by the way, is to be tried this month before the United States Court for violating the postal rules in the late union squabble.

Mr. Van der Stucken will not hold Brooke to his contract, but will send for Vinck, of Antwerp.

Mr. Georg Krüger's Monday evening recitals at the Con-

servatory have attracted unusually large audiences. The pianist has made great strides since his concert début here a couple of years ago. His tone has become more refined, his technic surer, his readings more thoughtful. As a teacher he has been eminently successful from the outset.

The society columns of the newspapers record the marriage of Minna Wetzler, the pianist, and Léon Jacquet, flutist of the Boston Symphony Orchestra. The bride and groom give their address as Villa des Roses, Beethoven, street, Roxbury, Mass. It is not every flute player who finds life a bed of roses, even in Boston. Ask Molé.

ROBERT I. CARTER.

Julie Rive-King.

JULIE RIVE-KING will be the solo pianist of the forthcoming tour of Anton Seidl and his Metropolitan Orchestra. This artist has as usual several novelties for production. Possibly one of Rubinstein's fantasies for piano and orchestra will be her pièce de résistance while on tour. Julie Rive-King, it must be remembered, has done as much for the art of piano playing in this country as has Theodore Thomas for orchestral music.

At a time when the number of visiting pianists from across the water was limited Madame King was, so to speak, a pioneer, especially in the Middle and Western States. She did a vast amount of musical missionary work, for she played the most exhaustive piano recitals and all the classical, romantic and modern piano concertos. She has introduced a number of new concertos, and her repertory is enormous even in these days of broodingnagian repertoires. Of her solid and brilliant playing it is hardly necessary to dwell upon. The name of Julie Rive-King is literally a household one, and her character as artist and woman is lovable and upright. We need not add that her playing will be one of the features of the Seidl tour.

Louise St. John Westervelt.

MISS LOUISE ST. JOHN WESTERVELT is a young and gifted American soprano who will make her American début on Sunday evening next, the 18th inst., with the New York Symphony Orchestra under Walter Damrosch in Carnegie Hall.

A tall, slender bearing, and a refined prepossessing address form an interesting supplement to Miss Westervelt's artistic talents, and her union of grace and intelligence with a voice of loving quality will be sure to win her speedy way into the favor of the American public.

Miss Westervelt is an American girl who returned to New York early last July after a four years' stay in Europe, during which she studied with M. Giraudet of the Opera and Conservatoire. Her voice is purely a soprano leggiera which she has no mistaken ambition of trying to force up to large dramatic rôles. It is delightfully pure in quality, high in compass, brilliant in timbre and used with perfect control. In coloratura work she shines to particular advantage, but while florid execution is with her a brilliant strong point she has kept in view the beauty of smooth legato singing and her even breadth and flowing phrase in lyric work are quite as excellent as her work in the more showy and elaborate school.

The young soprano has studied with a view to the operatic as well as the concert stage, and has an extensive operatic repertory, in which are included such works as Faust, Roméo et Juliette, Magic Flute, Lakmé, Manon, in fact the complete list of the lighter genre of operas in use.

Her singing of French songs acquired abroad is delightful in taste and finish. Shortly before leaving Paris the young artist spent an afternoon with Chaminade, for whom she sang several of Chaminade's own songs, to the infinite satisfaction and enjoyment of the composer, who did not withhold her warm praise of Miss Westervelt's charming lyric art.

Massenet was also seen by the singer before leaving.

Two years previously she had visited and sung for the composer, who then predicted for her a marked success. At this last audition, however, Massenet's surprise was great at the tremendous strides made by Miss Westervelt in two years, and his praise and encouragement were enthusiastic. No singer, the composer stated, had ever come to him and sung his own music at a first hearing with the judicious taste and intelligence of Miss Westervelt. Other auditions given before musicians of eminence and power were sufficiently successful to open the way directly for the singer to the operatic stage in Europe, but family affairs occurring in America at the time made it expedient that she should return here instead, the result being her début with the Symphony Orchestra as announced.

During the summer Miss Westervelt has made a close study of a long list of English and German songs, American composers proving her favorites in the English tongue. She will sing on Sunday evening *Michaela's* aria from Carmen, and the Waltz Song from Roméo et Juliette. A cordial reception and approval will no doubt greet the young artist as she deserves, this concert proving the initial step in a deservedly successful career.

Michaelis Back from Europe.—Mr. L. Michaelis has just returned to New York from his European trip, during which he visited Berlin, Hamburg, Wiesbaden, Copenhagen and other cities of interest, but was unable to manage time so as to get to Bayreuth, much to his disappointment.

Preston Ware Orem.—Preston Ware Orem, Mus. Bac., of the Broad Street Conservatory of Music, Philadelphia, met with such success at the summer school conducted at Salisbury, Md., last summer, that he has been engaged to direct the choral society which has just been organized at that place.

W. H. Rieger.—W. H. Rieger, the eminent tenor, desires it to be understood that he has made no engagement, nor has he ever had any proposition to make engagement, with the Hammerstein forces at the Olympia, as reported. Mr. Rieger is, as usual, attending to concert and oratorio work, and is open to engagements for same in his accustomed surroundings.

Corinne Moore-Lawson.—This favorite and well-known soprano removed to New York last week, and is now permanently located in this city, fully prepared for a busy season. In response to many requests Mrs. Lawson announces two recitals in Chamber Music Hall on the afternoons of November 24 and December 1. A large number of oratorio and recital engagements are already booked for the next two months.

A Rhodes Pupil's Success.—Miss J. Florence Gillan, of Towanda, Pa., who has been studying for some years at the Broad Street Conservatory of Music, Philadelphia, is a pupil of the well-known virtuoso, John F. Rhodes. She has been making quite a sensation by her playing at various concerts in and about Philadelphia. She has also been most successful in teaching, and was engaged upon the recommendation of Director Combs as instructor of the violin at the summer school which was conducted at Salisbury, Md.

Bispham.—Mr. David Bispham, whose appearance here this season is expected to create much enthusiasm, sails on the Paris November 7. His début will be as *Beckmesser* on the second subscription opera night, November 18. His old society, the Orpheus, of Philadelphia, has secured his first concert appearance for November 21, while his initial bow in the oratorio field has fallen to the Oratorio Society of New York, Walter Damrosch conductor, on the 27th and 28th of the same month, when he will sing Verdi's Requiem. A large proportion of Mr. Bispham's available concert dates, which are limited, are already spoken for and he will certainly have to live up to his motto, "When I work, I work!" during the season of '96-'97.

The Great

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Pianist

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CARNEGIE
MUSIC HALL,
Tuesday Evening,
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WITH
Grand Orchestra.

American Tour,
Season '96-'97,
Beginning November, 1896.

Under the Direction of

The Henry Wolfsohn Musical Bureau,

131 EAST 17TH STREET, NEW YORK.

The STEINWAY Piano will be used.



Lohse Coming.—Lohse, the conductor and husband of the late Frau Klafsky, is coming here on professional business.

Ellis Brings Melba.—Mr. C. A. Ellis, manager of the Boston Symphony Orchestra, and also Melba's manager, left for Europe on Wednesday to bring Melba here.

Miss Cecilia Schiller.—Miss Cecilia Schiller, the pianist, has returned to New York, reaching here on the Bismarck last Friday. Miss Schiller, who has been studying with Carrefo in the Tyrol, and who has been playing at the Ost See Bäder, will appear here on various important occasions.

New York Ladies' Trio.—The New York Ladies' Trio has been engaged to furnish the music at one of the chamber music concerts of the Brooklyn Institute of Arts this season, with the assistance of Mr. Mackenzie Gordon, tenor. The trio will also play at the Palma Club, of Jersey City, on October 27.

Pizzarello's New Address.—Mr. Joseph Pizzarello, the favorite pianist, has entered into occupation of his new studio at the residence of Mrs. Carry, 46 West Thirty-sixth street, where he will at once resume his lessons. Already Mr. Pizzarello is very busy and looks forward to a most active winter.

Loewensohn Arrives in December.—M. Marix Loewensohn, the famous cellist, who will arrive in New York early in December, has been selected as soloist at a grand anniversary concert (orchestral) to be given in honor of Vieuxtemps, the illustrious Belgium composer-violinist, on October 28, in Verviers.

Anthony Stankowitch Back.—The delightful pianist Anthony Stankowitch has returned to New York and will resume private teaching and teaching at the National Conservatory. Mr. Stankowitch's outlook for the coming season is a brilliant and busy one, as his eminent merits both as artist and teacher entitle him to. He is in excellent form physically and artistically for the winter campaign, upon which he enters with unusual energy.

Henry Price in Oratorio.—Mr. Henry Price, the eminent basso of Trinity Church, contemplates entering the field of oratorio this season, for which his vocal qualities and experience especially fit him. The following indorsement is a valuable one:

Mr. Henry Price has been the principal basso in the choir of this church for twenty years. His singing of the many, often difficult solos has been one of our greatest attractions.

I can strongly recommend him as a vocalist and teacher of singing, knowing from long experience that his method and style are of the very best.

A. T. MESSITER, Mus. Doc.,
Organist and Choir Master, Trinity Church, New York.

Success of von Klenner Pupils.—Two vocal pupils of Madame Katharine Evans von Klenner, who is the sole exponent of the famous Garcia method in America, are coming with unusual rapidity to the front. Miss Adeline D. Laciari, who is the possessor of a beautifully pure high soprano, has been teaching for the past three years in Florida, and has also sung a great deal in public with the unqualified success which attends all Mme. von Klenner's pupils. Through this eminent teacher's admirable and energetic labors the Garcia method owes primarily its acknowledgment in America as the supreme vocal medium it is. Miss Laciari is at present in New York taking a fresh course of lessons from her former teacher. Another von Klenner

pupil, Miss Antoinette Glenn, who is yet very young, being under twenty, has recently been engaged as vocal teacher in the college at Holy Springs, Miss., and has also made a pronounced success in concert work. These worthy pupils of a faultless school will serve to diffuse with zeal and intelligence over the American continent the true Garcia method, in which they have been fully grounded by Mme. von Klenner.

Alberto Jonas.—Alberto Jonas has resumed his piano class at the Michigan University School of Music, in Ann Arbor. His success as a teacher has been so great there, and he has trained in a very short time so many excellent pianists, that students from all States now go to Ann Arbor to study with him. Among those registered this year are graduates and diamond medallists from Chicago. Alberto Jonas seems to present that very rare combination, a fine pianist and a fine teacher.

A Jancey Reception.—Monsieur Léon Jancey the eminent master of French diction, was tendered a small but recherché reception on Monday evening, October 5, by Mr. Orton Bradley and Mr. Perry Averill at their delightful studio, 220 West Fifty-ninth street. Just a few choice artistic spirits were present, all of whom were supposed to be at home in the honored guest's vernacular. There was some excellent music before and after an early light supper. Mr. Orton Bradley played admirably some music of the new Danish composer Schytte; Mrs. Adele Laeis Baldwin sang some French songs with charming taste, and Mr. Perry Averill and Mr. Heinrich Meyn divided baritone honors in some fine solos. The guest himself, M. Jancey, delighted everybody by three recitations, given with the expression and polish for which he is so justly noted.

Mr. Richard Burmeister.—Mr. Richard Burmeister's charming song Wanderer's Night Song, with violin obligato, which had such great success at the performances in New York and Baltimore, has been dedicated to Her Highness the Duchess Adelheid of Schleswig-Holstein, mother of the Empress of Germany. The composer received a very flattering letter to the effect that Her Highness accepted the dedication with thanks and great pleasure.

Mr. Burmeister will devote much time this season to concertizing. His concert affairs are under the able management of Mr. E. C. V. Knobloch, who has already booked a great many engagements for the eminent pianist. Mr. Burmeister's performance of Chopin's F minor concerto with his own orchestration, which was used last season by Paderewski, is especially demanded.

Arthur Hartmann.—That wonderful genius, the boy violinist Arthur Hartmann, has just issued his prospectus for the coming season, in which he reproduces the brilliant criticisms offered him by some of the foremost musicians living. He also includes the following list of works which he is prepared to play with orchestra:

Hungarian airs, Ernst; concerto, Beethoven; concerto, Mendelssohn; Concerto II., Saint-Saëns; concerto, Godard; concerto, De Beriot; concerto, Rode; Moto Perpetuo, Paganini; Ballade et Polonaise, Vieuxtemps; Premier Air Varié, De Beriot; Légende, Wieniawski; Rhapsodie Hongroise, Hauser; Hungarian dances, Brahms-Joachim; Hungarian dances, Nachez; Ciaconne, Bach; violin with piano accompaniment—La Cinquantina, Marie; Trois Mazurkas, Wieniawski; romance, Deprit; cavatina, Raff; romanze, Nachez; nocturne, Hauser; berceuse, Faure; berceuse, Alard; Kol Nidrei, Rosenfeld; Reverie, Herrman; two books classic pieces, Bach, Tartini, Nardini, &c.; book of pieces, Hauser; Hungarian music for violin with piano accompaniment, Szozat, Hymunez; marches, Kosuth, Klappa; Battyani, Rakoczy; Szerelme's Kontor; Souvenir d'Arad, Huber; Zsadanayi, Bihari Eszelgoje, Czinka Panna, Boka Kesergoje; second book of pieces, Hauser; Hungarian dance, Arthur M. Hartmann; Alle Zingausen, Tschetschuleni; Ungarisch, Hauser; Repulj Foskim, Spiller.

A testimonial from Hans Richter to the young artist states, "He is already a master of his instrument."

Klafsky's Successor.

M. R. WALTER DAMROSCH has secured as a successor to the late Frau Klafsky Frau Mohor-Ravenstein. She was first dramatic soprano when Weingartner was director at Mannheim, and in his Bayreuth he states that she is in his estimation the best Brünnhilde.

Courtney Hopelessly Insane.

DENVER, Col., October 12, 1896.

M. R. WILLIAM COURTNEY, the well-known operatic and oratorio singer, of New York, was yesterday declared by a corps of reputable physicians to be incurably insane. His case will gradually grow worse, they say, until paralysis sets in.

It is expected that friends will call for him in a few days and remove him to an asylum in the East. He is a man apparently doomed to death within a year.

At the present stage of the disease Mr. Courtney is a wonderfully happy man. He awakes in the morning with the brightest thoughts, and the very daylight makes him happy.

In a few short months, however, the physicians say, he will degenerate into a stupid being, incapable of reasoning. Courtney says he has had an interview with Queen Victoria, and the Grand Old Lady has given him Venezuela and Canada and freed Ireland.

He has accepted the position of King of Venezuela, and has promised all medical students whom he knows a position at \$50,000 a year. He also says Queen Victoria was generous to him and gave him Princess Beatrice in marriage.—*New York Herald*.

Alms Giving.

HOTEL ALMS, CINCINNATI, October 9, 1896.

MY DEAR MR. NEFF—Wishing to further the interests of the College of Music of Cincinnati and those of the Cincinnati Symphony Orchestra Association, I beg to inform you that I hereby donate one subscription for either the ten afternoon concerts or the ten evening concerts of the Cincinnati Symphony Orchestra, as the college may deem best, to be given during the season 1896-7, to each regular pupil of the College of Music who shall have been enrolled during this academic year up to and including November 20, 1896. Sincerely yours,

FRED H. ALMS.

Emma Stanley.—Emma Stanley, an American girl, makes her début next week at Ghent in Belgium. The public of Ghent is difficult and not to be had easily; it will be a great triumph for the lady if a success. Besides, it will be a direct stepping stone to Brussels. The theatre is very finely finished, seating some 2,000 persons. The city has about 200,000 inhabitants, the climate is damp and cold in winter, but musical spirit is good in the place. Success to the singer!

New Operas.—At Hamburg the new three act opera *Johannnacht*, by W. Freudenberg, was kindly received, and the composer called out several times.—Kukuska, a new opera, by the Hungarian composer Franz Lehár, will be produced at Leipsic next month.—At Prague a comic opera, *Die Schneeflocke*, by A. M. Willner, was produced.—The Italian composer Cipollini has finished two operas, *L'Amata del Re* and *La Magna Sila*.—Reinhold Becker's new one act opera *Ratbod* will be performed for the first time at Mainz.—A. Urspruch's opera *Das Unmöglichste von Allem* will be given for the first time at Karlsruhe.—Pizzi, who wrote *Gabriella* for Mme. Patti, is at work on another piece of the same style, entitled *Rosalba*.—Mme. Patti will create at Nice a new opera in two acts, *Dolores*, by Gaston Pollonais.

Mme. MEDORA HENSON,
Soprano.

In America January, February and March, '97.

Mrs. KATHARINE FISK,
Contralto.

In America after April 5, '97.

Miss MARGUERITE HALL,
Mezzo Contralto.

Recital and Concert—Season 1896-7.

Miss HALL and Mr. LEO STERN, the celebrated English cellist, may be secured for Double Recitals, from January 20 to March 1.

Mr. GEORGE HAMLIN, Tenor for Oratorio.
Season of 1896-7.

Apollo Concert—"Mr. GEORGE HAMLIN is a singer that Chicago may well be proud of. His voice has the true tenor quality, fine in quality of tone, with good carrying power and used with excellent taste."—*Chicago Inter-Ocean*.

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Of London. In America after November 15.

Mr. George Ellsworth Holmes,
Baritone.

In America after February 20, '97.

Mr. LEO STERN,
Violoncellist.

In America January 20 to February 20, '97.



Mrs. Katharine Fisk.



Mr. Leo Stern.

Anton Bruckner Dead.

A DISPATCH from Vienna announces the death at Vienna of Anton Bruckner on October 12, in his seventy-second year. Anton Bruckner was born at Ausfelden in Upper Austria, September 4, 1824, and received

tendency to transfer Wagner's dramatic style to absolute music, and to the same influence may be attributed his brilliant instrumentation. This symphony was played in New York in the Seidl concerts during the winter of 1887-8, when THE MUSICAL COURIER published a careful analysis of the work, to which we refer our readers. To the above works are to be added a grand Te Deum, a string quartet,



Anton Bruckner.

From a photo taken in 1898.

there his first instruction in music from his father, teacher in the village school. After his father's early death he became a choir boy at St. Florian's Church, and afterward schoolmaster at Windhag, near Freistadt, and later teacher and provisional organist at St. Florian's.

In spite of the very great poverty of his early life he formed himself, self taught, into a distinguished contrapuntist and excellent organist, and in 1855 was victor in the competition for the post of cathedral organist at Linz. He often during this period visited Vienna to study counterpoint with Sechter, and from 1861 to 1863 studied composition with Otto Kitzler. At Herbeck's recommendation he succeeded Sechter as court organist and teacher of the organ, counterpoint and composition at the Vienna Conservatory, with which functions he united that of reader in music at the university. Bruckner was the author of nine symphonies, of which the second (C minor), 1876, and the third (D minor), 1877, were performed at Vienna without making much impression. It was by the seventh E major, 1885, that he won his wide reputation.

The peculiarities of Bruckner's music arise from his

a piece for male chorus, Germanenzug, some graduals and offertories and leaves in manuscript, three grand masses and several male chorus works.

Bruckner had been sick for some months, and received the last sacraments in July last. Since then reports varied, holding out little hopes of recovery, till the final announcement arrived.

The Joanne Franko Trio.—The Jeanne Franko Trio will give three subscription concerts during the season, the first of which will take place in the latter part of November. Several new works will be performed.

Oratorio Society.—The Oratorio Society of New York will give three afternoon and three evening concerts during the coming season at Carnegie Hall under the direction of Walter Damrosch. The works to be given are Verdi's Requiem, Handel's Messiah and Mendelssohn's Elijah. Among the soloists engaged are Lillian Nordica, H. Evan Williams and David Bispham.



IT were well indeed for the art if everywhere music was placed under such skillful management as it is in the department of music which is connected with the Brooklyn Institute, where nothing that can be of interest or benefit to the members and the public at large is neglected. The season's program as mapped out represents the largest and most valuable amount of work ever presented by the institute, and efforts are still being made to enlarge it. Heretofore there have only been two series of musical affairs—the Wednesday evening popular concerts and the Philharmonic concerts given by the Boston Symphony Club. With the enlargement of the institute they are specializing in every department, and the musical affairs are the first to receive the benefit. Instead of a mixed series, where chamber music, piano and song recitals, and choral concerts were interspersed, several different series have been arranged for, each having its marked characteristic.

The first will be a course of popular song recitals, beginning Wednesday, October 28, with Miss Elinore Meredith, soprano; Mr. Max Heinrich, tenor, assisted by Miss Geraldine Morgan, violinist. On November 18, Miss Gertrude May Stein, Mr. H. Evan Williams and Miss Maude Morgan, the harpist, will appear. Mr. Williams will sing the Scotch songs with harp accompaniment that won him so much enthusiasm at the recent Worcester Festival. The third will occur December 2. Mlle. Camille Seygard will sing. She will be assisted by Mr. Gwyllyn Miles, baritone, and Herr Leo Taussig, cellist. December 30 will be filled by Ffrangcon-Davies, the great English baritone, who will be assisted by Miss Ethel Chamberlain, formerly of Cincinnati, and Miss Lotta Mills, a very young and interesting pianist. Miss Emma Juch and the well-known cellist Victor Herbert will present the program of January 14.

The last of this series will occur January 28, when Miss Margaret Hall, Mr. W. H. Rieger and Miss Bertha Bucklin, a young New York violinist, will appear.

The piano recitals will be given by Rosenthal, Aus der Ohe, Joseffy, Bloomfield Zeisler, Scharwenka with the Bohemian String Quartet and E. A. MacDowell. Carreño will also play, but not in that series.

There will be five evening Philharmonic concerts by the Boston Symphony Orchestra, the dates of which are Monday, November 9, and Fridays, December 11, January 23, February 26 and March 26. This organization will also give four popular matinée Philharmonic concerts on Saturday afternoons, December 12, January 23, February 27 and March 27. The soloists at these concerts during the season in Brooklyn will include Mme. Melba, Ben Davies, M. Plançon, Rosenthal, Carreño, Carl Halir, Franz Kneisel, Timothée Adamowski and Alwin Schroeder. Extra concerts in addition to the foregoing will be given during the year. Among those for which arrangements are just completed and in progress are:

A choral concert by the Mendelssohn Glee Club of Philadelphia, consisting of eighty voices, assisted by soloists. Among the numbers to be given at this concert is the cantata The Swan and the Lark, by Thomas. The Brooklyn Oratorio Club will give the Elijah.

Three chamber music concerts by the Bohemian String Quartet will include the most important trios and quartets

Mary Louise Clary, America's Greatest Contralto.

J. W. McKinley, Tenor.

Carl E. Dufft, Bass-Baritone.

Kathrin Wilke, Dramatic Soprano.

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113 West 96th Street, New York.

of Haydn, Mozart, Beethoven, Mendelssohn, Schubert, Schumann, Dvorák, Tchaikowsky and Brahms.

A series of five illustrated lectures on the music presented by the Boston Symphony Orchestra at the evening concerts will be given by Mr. Henry E. Krehbiel on the afternoons of the days just preceding the concerts. In these lectures Mr. Krehbiel will give "word pictures" of the music to be given by the orchestra, and will be assisted by Mr. Henry Holden Huss, pianist. These lectures will be free to all members of the institute and to all holders of tickets to the Philharmonic concerts. A series of six illustrated lectures on the music to be given at the piano recitals will be given by Mr. Henry T. Finck in the same manner as the previous ones.

A special course of ten critical and analytical readings of Beethoven's sonatas is to be conducted by Dr. Henry G. Hanchett, who is a member of the advisory board of the department of music. Dates, subjects and sonatas will be as follows:

January 19, Rhythm, op. 2, No. 3, in C.
January 26, Melody, op. 22, in B flat.
February 2, Imitation, op. 31, No. 1, in C.
February 9, Harmony, op. 7, in E flat.
February 16, Counterpoint, op. 10, No. 3, in D.
February 23, Development, op. 28, in D.
March 2, Unity, op. 31, No. 3, in E flat.
March 9, Punctuation, op. 90, in E minor.
March 16, Form, op. 53, in C.
March 23, Significance, op. 13, in C minor.

These readings will be given on Tuesday mornings. Another course of six elected piano sonatas, also to be given by Dr. Hanchett on Tuesday mornings, is:

Op. 42, in A minor, Franz Schubert.
Op. 111, in C minor, Beethoven.
Op. 35, in B flat minor, Chopin.
Op. 11, in F sharp minor, Schumann.
Op. 5, in B flat minor, August Saran.
Op. 45, in G minor, E. A. MacDowell.

At this course, as in the preceding one, a particular sonata will be studied to gain an insight of the purpose of the composer, his manner of handling themes and his methods of expression. At each reading the sonata announced will be played as the concluding exercise of the reading. Other courses of lectures on the history of music and on Wagner's music will be given, provided that there is sufficient demand for them.

Miss Laura Webster, of Boston, Mass., has arrived in New York with the intention of establishing herself here. Miss Webster is a cellist of repute and a charming young American.

Mr. Grant Odell, the popular baritone, returned from Joliet, Ill., where he was teaching during the summer. Mr. Odell is a member of the choir at the Church of the Pilgrims, Brooklyn.

Some people are going to have a good time next Saturday night. They will be the friends to be entertained at a "stag" by the Amphion Glee Club, of Hoboken, of which Mr. J. H. P. Reilly is the conductor. A chartered trolley car will be run from Fourteenth street ferry to the club house to enable the guests to get there. What arrangements have been made to enable them to depart cannot be definitely stated.

Dr. Loretz, of Brooklyn, is about to revive his three act opera *The Pearl of Bagdad*. His soloists are to be of the best available. Miss Mabel MacKenzie, who sang with such success at Brighton Beach with Seidl during his last season, will be the leading soprano. Mr. Kent and Mr. Frank Downing will represent respectively the tenor and bass. It will be presented at the Academy of Music in Brooklyn with a large chorus and new scenery.

The respected father of Mrs. C. L. Snow, the well-known pianist, died last week. This will be a distinct loss to musical circles, as his life was one devotion to the art.

Miss Marie S. Bissell has spent a delightful summer in the Berkshires and in the Green Mountains, where she took a well-earned rest before recommencing her duties. Miss Bissell has the distinction of handling the baton with the power of a man and the grace of a woman over seventy

ladies in Bridgeport, Conn., with which society she has been identified some years. The chorus is composed of church singers and local artists, and the concerts are given under the auspices of the élite of Bridgeport. Many of the leading artists have appeared with them. Miss Bissell has also been engaged this season as vocal teacher at Pelham Manor, a very fashionable boarding school.

Mr. E. E. Suffern, the veteran vocal teacher, has returned from a month's vacation spent in Uniondale, Pa. A female quartet, in which he takes great pride, is to appear in concert this winter. Misses Van Cott, Tyner, Williams and Baermann form the galaxy. Mr. Suffern has contributed to the *Home Music Journal* a series of interesting reminiscences of early American musicians, beginning with Thomas Hastings, Lowell (father of Dr. Wm.), Mason, Wm. Bradbury and F. B. Woodbury.

Miss M. Louise Mundell, of Brooklyn, can scarcely be said to have had a vacation, because while spending the summer in Delaware County she accepted pupils who availed themselves of such an opportunity. However, she found some time in which to be lazy, which is indeed a luxury for her. Miss Mundell hails from an essentially musical family, and is the leader and one of a quartet composed of three sisters and a niece, for which she arranges all the music herself. She has recommenced work in the Clinton Street Christ Episcopal Church as contralto, which position she has held for ten years beside Mrs. Chas. L. Delapierre, who in the capacity of soprano has been there twenty years. Messrs. Frank Angus and Henry Holland are the male voices of the choir. Mr. Robert Gaylor is filling the position of organist to the enjoyment of all concerned. He is very young and brimming over with music. As accompanist Mr. Gaylor is exceptionally clever, filling this chair in the Oratorio Club, of which Mr. Walter Henry Hall is the conductor.

The pupils of Mr. Emilio Agramonte made a very fine showing at a concert given last Thursday evening in Chickering Hall for the benefit of the Cuban sufferers. Judging from the looks of delight upon the countenance of Mr. Agramonte and the enthusiasm which prevailed it was very flattering to Mr. A. S. Holt, Mr. Ethan Allen Hunt, Mr. Emilio Agramonte, Jr., Miss Rena Atkinson and Miss Marie L. Brackman.

Miss Brackman has a truly charming style, and the Non Piu Mesta of Rossini gave her opportunity to show the ease of the florid Italian school, and a rich voice is not lacking. Miss Atkinson has a very sweet voice and the true Western dash which comes from the northwestern corner of the States. Next week she will undertake heavy opera for the first time, when she will sing *Marguerite* with the Castle Square Opera Company at the Broad Street Theatre in Philadelphia. Other enjoyable numbers were given by Miss Cecilia Aristi, pianist; Mr. Carlos Hasselbrink, violinist, and concerted work which included Messrs. Alberti, Krinz, Schmidt, Hackert, Jr., and Ruhlender.

Mr. Howard E. White is the new baritone soloist of the Phillips Memorial Church, Madison Avenue.

The Church of All Angels is fortunate in the selection of its new bass soloist, Mr. James William Marshbank.

Mr. Harry Connor, the recent solo tenor of Trinity Church, Newark, who is well known in New York, has accepted the position of second tenor with a prominent male quartet organization to travel throughout the country this season.

Mr. Rafael A. Este is the new solo bass at the All Souls', Unitarian.

The tenor at the Saint Esprit Church has been recently filled by Mr. Leon Randaxhe.

The Palma Club, of Jersey City, has engaged Miss Marguerite Lemon, Miss Zora Gladys Hörlocker, Mr. W. H. Rieger and Mr. Lewis Williams as soloists for a concert to be given October 27. Mr. Victor Baier is to be the musical director.

Miss Olive Mead, a popular Boston violinist, is to play at a concert given by the Orpheus Club, at Newark, November 19. She will play for the Liederkranz of New York first.

Mr. George Werrenrath, the well-known tenor and vocal teacher, is back from his summer rest looking in every way improved by the rest, and as enthusiastic over musical matters as he was twenty years ago.

Mr. R. Huntington Woodman has returned from Bailey's Island, Me., after a delightful summer, during which he spent the greater part of his time in sailing, a sport over which Mr. Woodman is as great an enthusiast as he is concerning his profession. He wrote very little and rested very much, but he was not altogether idle, as is proven by the new Thanksgiving anthem, *Thou Shalt Not Hunger Nor Thirst*, which is just out of Schirmer's hands. Another recent work was issued last week in the *American Church Choir* bi-weekly of Chas. S. Elliott, entitled *The Lord Is My Rock*. His labors as choirmaster and organist of the Brooklyn First Presbyterian Church, of which Dr. Chas. Cuthbert Hall is pastor, have recommenced with a chorus of thirty, and the well-known solo quartet, Mrs. Etta Miller Orchard, who has a delightful pure soprano; Miss Antoinette Cook, Mr. Ross W. David and Mr. Royal Stone Smith.

Sieveking Arrives.—Martinus Sieveking, the celebrated Dutch piano virtuoso, arrived last week on the Touraine.

Anton Hegner.—Anton Hegner, the 'cellist, has returned to town and will resume his courses in ensemble playing in the fashionable world as usual, while he will also be heard this season in a good deal of solo work.

Alida Varena.—Mlle. Alida Varena, prima donna soprano, has returned to New York after a pleasant summer, during which she sang with a great deal of success at several fashionable resorts. Mlle. Varena will sing this season as usual in concert, oratorio and musicales.

Boston Quintet Club.—Owing to the great success of the Boston Quintet Club in Canada, negotiations are pending for a tour of Great Britain, beginning in May, 1897. The Canadian tour will end in Ottawa on November 12, after which date the club will begin its transcontinental tour.

American Symphony Orchestra.—The American Symphony Orchestra, of which Franko is director, will as usual give three subscription concerts at Chickering Hall this season. The first will take place on November 24, when Charles Gregorowitsch, the Russian violinist, will make his American début.

Sunday Concerts.—Walter Damrosch will commence on Sunday, October 18, with the New York Symphony Orchestra a series of concerts at popular prices, at which every seat in Carnegie Hall outside of the boxes will be reserved at 50 cents. Among the soloists announced are Louise Westervelt and Herr Emil Fischer.

Carreno Will Surely Come.—There was a slight rumor, utterly without foundation, that Teresa Carreño might change her mind about her American tour. Of course this is all nonsense, for, wind, weather and the fates permitting, this most fascinating of pianists will be here the beginning of January, 1897. It is hardly necessary to add that her tour will be a tremendous success. Her personal appearance has altered but little. She has naturally grown more mature, but her beauty and charm are as great as ever.

Miss Nora Maynard Green Home.—Miss Nora Maynard Green, the prominent and successful teacher, has returned to her Fifth avenue studio, New York, from her summer studio in Paris and has already resumed work. Her season abroad was one of unqualified success, the admirable work of her pupils meeting invariably high commendation.

ARTHUR WHITING,
Teacher of the Pianoforte and Concert
Pianist.
Steinway Hall, New York.

COPLEY SQUARE
SCHOOL OF MUSIC,
Katharine Frances Barnard, Principal,
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No. 867.

NEW YORK, WEDNESDAY, OCTOBER 14, 1896.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of THE MUSICAL COURIER of New York, devotes special attention to music and trade matters throughout Great Britain and the British Colonies.

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THE MUSICAL COURIER COMPANY,
Union Square, West,
New York City.

THE TRUTH OF IT.

Effect of the \$75 Box.

THE PIANO SITUATION.

IN other columns of this paper will be found the latest product from the pen of A. A. Fisher published in the Detroit *Free Press*. We haven't the slightest compassion for the dealers or the manufacturers involved in this trade battle. Over and over again we have advised the trade that whenever A. A. Fisher proposes to make a sale of pianos he has a perfect and inherently absolute right to make that sale according to his own lights and rights, and that among these is the one privilege of striking at those who may molest him. Mr. Fisher has even a better right to sell his pianos as he likes to dispose of them than the dealers who purchase from manufacturers, who ask for interminable renewals, who put their manufacturers into the direst financial straits, who hypothecate all their leases, although it is understood that a lease is in their possession to represent the piano asset; who manipulate accommodation papers; who take notes for their leases and turn around and hypothecate notes and leases also; who fail and show little or nothing.

There must be some right in Fisher's principle when we remember that the goods he sells is paid for; that is, the manufacturer gets his money. There is at least something in that that has the appearance of health. But health or no health, Fisher has the inalienable right to sell pianos as he deems it proper without being the object of vituperation, abuse, slander and personal persecution.

This being so, we have over and over advised dealers not to interfere with Fisher's business; to leave Fisher alone; to permit him to live; to rivet their attention to their own business and let him take care

of his own affairs—but to no purpose. Wherever Fisher may appear (and he has as much right to sell pianos in Detroit as anyone on earth besides him has) and whenever he may come, to let him pursue his own plans unmolested has been our caution, and it was always a sensible and safe caution, as the events have shown it to be. Whenever he was disturbed he retaliated with disturbance, and he was right; and we believe that after he has sold 30,000 or 40,000 or more pianos and retired from the piano business with a fortune, which he unquestionably deserves, the remaining dealers will come to the conclusion that THE MUSICAL COURIER was right. At least we hope so. It will be admitted that about that time Mr. Fisher will not care whether they are still disposed to retaliate upon him for doing as he pleases—that is, if by that time any shall be left to retaliate.

The Opening for Fisher.

Behind all the assumed indignation of the chief conspirators in any town where it is determined that Fisher must not be tolerated there is a very dark negro in the fence, to whom is attributable the consciousness of weakness as betrayed in the attack, which is usually anonymous. We refer, of course, to the nasty, cheap \$75 box and its close relatives sold at about that price. The dealer who attacks Fisher with indignation assumes a sanctity of business conduct which would lead one to suppose that he would die in the defense of his favorite line of pianos; but this is all false, for the usual favorite of the dealer is the low grade or stencil trash box on which he can make 100 to 200 per cent. profit at the sacrifice of the good pianos held as shields before the public, but not sold unless they must be sold. That is the magnificent opening given to Fisher.

Fisher is not fighting, and he knows he is not fighting, the pianos of merit like in this case the Knabe, the Vose or the Jewett. Fisher knows that these instruments are put up as dummies, only to be knocked down, just as Steinway and Chickering pianos are used as mere instrumentalities to sell cheaper goods. But that's his opening, and for that reason he flatters and compliments the very pianos he appears to attack, but he is only attacking the dealer in his action of defense, and not the pianos. Why? Chiefly because nearly each and every dealer is in reality engaged for the most part in selling the cheapest stencil rot and the \$75 box at most exorbitant profits, and Fisher, by exposing the dealers' supposed profits, destroys his chances to sell anything out of his store. This puts all the live trade there into Fisher's store and that is right. He deserves to get it. Therefore he gets it.

Points of the Past.

Everybody in the trade knows the history of the campaign made by this paper against the stencil fraud pianos, and, during the past years, against the rotten \$75 box and the tendency of many manufacturers to follow in that line by making cheaper goods than their standard instruments. We are substantially indorsed in our theory by the fact that most of these inferior products were and are sold "on the sly," to use a vulgarism. They are not advertised.

Why not?

Because these manufacturers of standing and reputation do not wish it known that they are identified

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with the production of a low grade article. If they do not wish it known; if they do not propose to advertise their cheap or low grade piano, how can it be possible under any aspect of the case to support the claim that such a piano as a second or third grade of any given grade is a judicious business investment? It cannot be done. "We understand you are producing at present six pianos a week of your standard product and twelve of your cheap pianos." "Yes," is the reply, "but for the Lord's sake don't say a word about it!" Then why say anything about it?

But an article that cannot afford to be advertised cannot afford to be sold.

And yet it is sold. Why? Because the piano manufacturer, for fear of losing his trade, or his agents, as the dealers are called, concluded to supply them with imitations of the \$75 boxes. That is, instead of assisting THE MUSICAL COURIER in educating the dealer not to handle the trash, in which there is no future, the dealer was actually encouraged in the handling of trashy lines by the very makers for whose instruments he formerly had the highest respect. "Why should I pay Jones \$175 for his piano when he now ships me one for \$100 right out of his own factory? Why should I pay him \$150, when he now ships me one for \$85—same factory? I don't care to follow THE MUSICAL COURIER any longer in its stencil fight. I'll stencil now. My manufacturer backs me now." "That is the dealer's argument.

Geo. P. Bent.

After all, it now appears that Mr. Bent—Geo. P. of Chicago—foresaw the coming events by the shadows they cast before his mental eye. He boldly advocated the "One Grade Only" on technical and industrial as well as art on grounds and, further on in his argument, on commercial grounds. To read Mr. Bent's pronouncement now, at this time, gives it the flavor of a prophecy, for what he predicted is about to materialize.

The situation at Detroit could never have assumed such an acute form if the whole piano trade had not, by an apparent conspiracy, dragged down the prices of goods. If it is not attributed to a design it must be charged to an insane envy, based on the desire to show how cheap pianos can be made instead of trying to show how much it cost to make a good article, merely to prove that if a set of shysters arise to make \$75 boxes bought by dealers with the cash money that actually belongs to other manufacturers they (the other manufacturers) can do just as well and can make \$75 to \$100 boxes as neatly and with as much dispatch as the shysters and irresponsible makers can.

And this actually proves George P. Bent's argument. This practically proves that Mr. Bent was inspired by the correct commercial sentiment, for Mr. Bent, by advocating "One Grade Only," did not mean to signify the value of the identification with one grade alone, but the deducible proposition: that if a manufacturer adheres to one grade only he will do his utmost to make the piano of that grade the best of that grade. Mr. Bent's own pianos have risen

enormously since his original and as yet unanswered manifesto went out to the pianistic world.

Dolge.

And in this whole contest for the honors of making cheap imitations of cheap boxes there entered the question of material. Is the material to be improved if there is no incentive? And where are the profits if the prices are pushed to a minimum? How many of the firms have been looking to Alfred Dolge & Son for a solution of the many perplexities brought about by the new condition of affairs? Hosts of them in all directions; and yet we have been told that Dolge had no right to sell to and encourage the makers of the cheap boxes.

Why not, again?

Are you not making cheap boxes too? And, after a while, when your good piano is suffering from the blow inflicted by the cheap one, does it not follow that you are doing an injustice to your business by putting such good material into a piano which is not appreciated, and the result is that instead of ordering a fine line of material or a line of fine material from Dolge you take the same material for all pianos?

That is the charge brought against the Hardman piano to-day and the cause of its impaired commercial standing. The Standard piano has accomplished at least that much. And even if the charge is not true, the dealer who is not selling Hardman's refuses to be silenced when a customer happens to mention that name. It is even asserted in an affidavit that forms part of the documents in a legal action in progress in the piano trade at present that a Hardman agent who also handles the Standard piano stated that there was no difference between the two in quality, although there was a difference in price. That affidavit is now on file.

Is Dolge to be the judge of grades? Is Dolge expected to cross-examine a piano manufacturer, and first ascertain what the grade is to be before he permits him to select his goods? Does not Dolge know the grade of pianos made by the purchasers of his material from the character of the material purchased?

How Many Are There?

And what chances for the manufacture of fine material will Dolge have if this thing, this degradation of the piano business continues? How many manufacturers are there to-day who make but one grade only, leaving aside the \$75 box makers, all of whom make such boxes under various titles? How many firms are there now free from this impulse to pull down the tone of the piano and the tone of the piano trade with it?

We know them all, beginning in New York at East Fourteenth street with Sohmer and Steinway and Steck, and down on University place Hazelton and Kranich & Bach and a few others, and Chickering and Mason & Hamlin and Vose and Ivers & Pond in Boston, and Knabe in Baltimore, and A. B. Chase and George P. Bent, and of course Story & Clark, and a very few others after these.

Can the supply houses assume an exalted position and sell to these firms only and drive the 75 other manufacturers into the hands of competitors? We venture to say that there is actually more material sold to-day for use in pianos the makers of which are ashamed to advertise them than for use in the legitimate pianos that are advertised.

Is this not a self-confessed, most fearful demoralization?

Imagine what is apt to follow as a logical deduction! The object of advertising is to secure for the product such reputation that the public will pay, in addition to the legitimate profits of the dealer and the maker, a price for the value the name guarantees, and this stimulates the maker to improve the value of his product by advancing its merits. It is, in short, progress.

An article which a maker cannot afford, because of his reputation and because it may injure his good name, to advertise must necessarily sink lower and lower in its standard, for the very stimulus which is at the bottom of improvement is lacking and the only object in view is associated with the defeat of competition. The lower and cheaper the grade or quality the quicker is competition destroyed, and in the piano trade this has a peculiar effect, for the maker, knowing that he can make these cheap boxes for less money if he makes many than if he makes few, will increase his output as much as possible, and cut un-

der as deeply as possible, and pull down the prices as low as possible, until the lowest depths of piano abomination have been reached.

Going with this at an equal pace is the reduction of profit, and in the cesspool of piano demoralization the dealer is dragged down into a mere machine to handle pianos with fictitious and unknown names, while the better class of goods is ignored and all the momentum and the acquired advertising value of the legitimate instruments is neglected and, as in many cases, the instrument is actually decaying or dying of dry rot.

The Credit Question.

When the box was first introduced it was sold for cash. The shyster box maker had no money, and to continue he had to have cash, and the dealer sent the cash. The manufacturer who had capital when he began to make boxes gave credit to the same firms that had been buying his legitimate piano when they bought boxes. This was done under the impression that the shyster maker could thus be defeated, but he could not be beaten in that manner.

Why not, once again?

Because the legitimate manufacturer by taking the force and energy off his legitimate piano stimulated the demand for the box, increased the circumference of demand and gave the shyster maker a bigger field to operate in. Imitation is the very finest because it is the most delicate kind of compliment. To prove that he, the shyster maker, is right, he had only to point to his imitator, the legitimate maker.

The demand increased the output and by increasing it it reduced the price, for the increased number brought about increased facilities to make them cheaper. The shyster maker had a cheap factory besides; the legitimate maker not.

This also gave the shyster credit, and the moment he had credit he gave credit.

He is now, then, on an equality with the legitimate maker because the latter raised him to that dignity. He undercuts him; the legitimate maker follows and the box is cheapened and cheapened with each day. We recently had a calculation placed before us showing that the box could readily be made for \$60. It cannot cost much more than that when it is sold on time at \$75.

The dealer sells it at any price. Any name can be placed upon it arbitrarily and it figures under various names in one and the same wareroom. This kind of trading is no longer commerce; it is not barter; it is bunco.

Why, once more?

Because there is no basis of trade. The basis is the ignorance of the purchaser and that means bunco.

Dealers who do that kind of selling, which is induced by the method of their buying, are no longer susceptible to the higher ethics of commerce, and hence the whole credit system of the piano trade, so far as it refers to the confidence of the maker in the dealer, has been completely undermined.

Let anyone interested present to us a list of 100 piano dealers constituting firms that purchase more than 36 pianos a year whose credit is unimpeachable! Let us have that list. We do not refer to manufacturers that sell at retail. We mean dealers. Are there 100 such firms—firms purchasing from legitimate piano manufacturers more than an average of three pianos per month?

The Legitimate Product.

And what is the legitimate product to-day? How many legitimate pianos are made to-day? What is the weekly average?

In contrast, how many cheap pianos are made? We do not mean the low grade piano which has always been legitimately made as a cheap piano; we mean actual boxes of wires. How many? Over half the product.

Where are the profits, then?

How is the trade going to sustain itself?

It cannot live on the box; the box which is killing the better grade made under the same auspices. It cannot live on that.

Why do manufacturers constantly change agencies or open branch houses or go into combinations or open associate houses? Because the legitimate article insists upon a better representation than the dealer, if he is worth anything, is giving it. If he is worth nothing the manufacturers must furnish him with what he can sell best, and as he has been edu-

Which is the better plan, the Fisher plan at Detroit, or the Smith & Nixon plan at Cincinnati, Cleveland and Detroit?

cated to sell trash they must either make trash for him or permit him to buy it or buy it for him.

Visit 50 Ohio or Illinois dealers. See what they are carrying as dead stock and observe what they are handling. Look at their advertisements in the daily papers. What prices do they put forward for the public to scan in the papers and look at in their windows? Cheap, cheap, cheap, cheap!

An Analysis.

This paper has been antagonizing the box ever since its inception, and has refused to advertise it. What support is given to such a journalistic position? What is distinctively or emphatically done to give moral support to such a struggle? We had definitely refused from the very outset to countenance what we felt must eventually lead to a serious evil. What moral support have we gained?

Certainly a greater support than ever from those far seeing houses that have understood and appreciated the work of education we were laboring to perform. The experiences of the past few years have demonstrated that the only institution that would prevent a complete demoralization was a paper that absolutely refused recognition to an article which, without this impediment, would have swamped the piano business by this time.

Does anyone believe that the dealer aimed at by Fisher in Detroit actually sold those pianos in quantities at the prices he and Fisher advertised them? Certainly not. If that were so he would long since have made sufficient money to buy for cash. But pianos could not even be advertised, much less sold, for such figures if this paper had not been engaged for years past in denouncing the trash box and giving support to the legitimate article.

Think of thousands of copies issuing forth week upon week, year after year, discouraging the people from touching these boxes and advising them to purchase the better article! And that is the only hope for the trade to-day.

Of course, the best of firms must suffer, in the sympathetic movement, with the condition brought about by this undue competition in low grade pianos.

If there were such a thing as commercial system in our trade the Fisher episodes would be impossible. The relations between manufacturer and dealer would be such as to make it impossible for the dealer to repeat, periodically, the stupidity of attacking Fisher, who with new and modern methods comes into a community to sell goods at fair profits, rapidly and without interference. He does not sell for \$10 down and \$5 a month a \$75 piano for \$300 to an ignorant customer. To him the right of domicile is denied as a principle. The piano dealers propose to drive him out by attacking him anonymously and his goods because he is a piano man and his goods are pianos.

They use as foils the finer or legitimate article, and then when the conflict of sale ensues they trot out the \$75 box, compare it with his legitimate article, which he can prove to be legitimate, and underbid him. See the advertisements of the dealers in the Detroit papers; they tell the story.

If they had only their legitimate line to bring into competition they would calmly pursue their own business and leave Mr. Fisher to his business. But no; they have the negro in the fence with which they, in the dark, propose to annihilate Fisher, and he knows that.

He retaliates, and in the very choicest fashion. He knows that the manufacturer is not very deeply interested in the dealer, who is constantly looking to the illegitimate profits made on the bunco piano, and he starts out at once to prove to the dealer that he can acquire his own line. There is no difficulty about it.

Oh, yes, if the dealer were loyal to the legitimate maker Fisher could not find such opportunities as he now has to secure new instruments. We know it to be actually a fact that on one occasion, when Fisher sold pianos of a certain make against the regular dealer in the town, referred to he really had more new pianos of that particular make in his store than the accredited agent had of the same make in his store. But the dealer had a whole lot of \$75 boxes, and Fisher did not bother about those. They were good enough for the dealer, not for Fisher.

The very first step for the piano business to take is

to put an end to the \$75 box. If that is not done the \$75 box will put an end to the piano business. We said this long ago; it is as good a statement now as it was then, with this difference: we are nearer to the proving of the proposition.

One more word before we close. The value and protection of the name of the piano has prevented the department stores from entering the retail piano trade. Once they take hold of pianos in earnest the regular retail city dealer will become a thing of the past; he will become a salesman in a department of a department store. The cultivation of the low grade \$75 box without the great name usually found on a legitimate piano opens up the piano as a feasible commercial factor in the department store. Keep up this low grade piano which is sold minus the name value, and the department stores will take the whole supply, and with it give such a staggering blow to the legitimate piano as to paralyze its future for years.

If the piano trade is to continue in the future on healthy lines some action must be taken to put an end to the present preposterous conditions. They are not commercial. We have discussed this state of affairs with a dozen piano manufacturers recently, and they agree with us. It is impossible to disagree.

Which is the better plan, the Fisher plan at Detroit, or the Smith & Nixon plan at Cincinnati, Cleveland and Detroit?

THE money partner of the new firm of Ernest Urchs & Co., Cincinnati, is Louis von Bernuth, the son-in-law of William Steinway.

GEORGE A. STEINWAY, son of William Steinway, has just concluded a pleasant trip through Spain and France with his companion, Mr. Burk. They arrived in London last Thursday, and after a visit to Hamburg will reach this country in about a month.

MR. GEORGE N. GRASS, of George Steck & Co., started on Saturday for a week's trip through New York State in the interests of his house. The many inquiries which have been coming in regarding the Steck goods are encouraging forerunners for a good fall trade. The retail portion of the business keeps improving.

A. M. Wright, a Grafton boy and formerly president of the Manufacturers Piano Company, has been appointed manager of the John Church branch house at New York.—*Brattleboro (Vt.) Reformer*.

MR. WRIGHT spends much time in Grafton, N. H., lately, where his family is, and has doubtless given this information to the Brattleboro paper. It confirms our report of his engagement as the coming manager of the John Church Company's piano business in New York.

MR. GEORGE MILLER, of the Lester Piano Company and F. A. North & Co., Philadelphia, was in New York last week looking up goods for the latter firm's retail warehouses. They carry several makes besides the Lester, and are doing a good local trade.

Regarding the wholesale trade Mr. Miller expressed himself as confident of a speedy return to a normal state just as soon as the political agitation was over. Their traveling men were sending in fair returns, he said, especially from the smaller places, where dealers seemed to be in a more hopeful state regarding the future.

The Lester pianos are good instruments, and the trade appreciates their selling and musical qualities.

MR. R. C. HULL, of the Brockport Piano Company, Brockport, N. Y., was in the city on Monday, returning from Boston and on his way home. He has been looking after trade and calling special attention to two new styles which are ready for the market, Styles H and K. They are both handsome cases, Style K being the more elaborate and expensive.

Every part of these instruments is thoroughly modern and the designs are all new. Since the reorganization of the Brockport Piano Company more attention has been given to the wholesale trade, and they are placing on the market some desirable sellers, big, fine looking and good toned instruments, and the sale on them is increasing each month.

Every prospect would indicate a substantial business for this concern.

LEVI KNIGHT FULLER.

THE mind of Levi K. Fuller was mathematical and mechanical, and in this it was distinguished from the usual commercial mind that is associated with the progress and success of the music trade of this country. He was an electrician, a machinist, a mathematician and an astronomer, who had at his command, including an observatory and telescope attached to his residence, all the paraphernalia for investigation, for, among other commendable traits of character, Fuller was an enthusiast.

This became perceptible to the New York piano manufacturers, especially during the period when International Pitch was discussed. Few men in the trade were aware that in the quiet of his home at Brattleboro Fuller had been engaged in making the deepest and most thorough investigations in the matter of Pitch. It was a subject that naturally attracted a mind of scientific bent, and there was no cessation of application on the part of Levi K. Fuller in this direction. He made a special trip to Paris to consult the greatest living authority, Rudolf König, and at his own expense brought to this country a



LEVI K. FULLER.

collection of instruments and sirens and forks with which to study and illustrate this attractive study.

His lecture before the piano manufacturers of this city was to most of them a revelation, and the practical experiments made by Fuller, including a large variety of tests with forks of all descriptions, were a great lesson in Pitch. He subsequently made small, commercial tuning forks himself.

Throughout his busy life, which included business, manufacture, mechanics, social and educational and philanthropic as well as economical and political affairs, Levi K. Fuller kept his mind upon the development of the Estey organ and and subsequently the Estey piano. He was not a business man in the ordinary acceptance of the term, but viewed commerce and industry from a lofty mental pedestal. His was a broad intellect, and all of it self-created, which naturally forced his habits as a student into the definite channel of persistent investigation.

Much of his time was therefore given to his books in his library at home, where he had collected an abundance of material covering all these lofty subjects. In the great legal battle against Waite, which went up to the United States Supreme Court, and which would have signified ruin to the Estey enterprises had the decision gone against them, the legal forces were supplied with the technical material by Fuller, who had made it a life work to investigate each and every particular section of all the patents ever granted in this and foreign countries on reed organ construction. Directly and indirectly the amount involved was over a million of dollars, covering infringement claims, etc., etc. The lawyers of the Estey Company were unanimous in their praise of Fuller's marvelous detailed work, which proved of unusual value, not only for this purpose, but for future general application.

Much of this kind of work and scientific elaboration done by Fuller will never be known, for it was done in the isolation of study and for the purpose of acquiring knowledge. The versatility of the man was

remarkable. Very few of the living subjects of thought escaped his keen observation and in many directions he was encyclopaedic.

In politics he was an ardent Republican of strong high protection proclivities and during important campaigns his services on the stump were in great demand. He was public spirited to a degree and his appearance here during the Centennial parade at the head of Fuller's Light Battery, Vermont National Guard, will be remembered by the members of the trade.

Personally Levi K. Fuller was an aggressive character, which did not aim at personal friendships at the sacrifice of principle. As a result of this his individual charms were known only to a limited circle of friends, while the world at large had an enormous amount of respect for him and his abilities and for the fact that he had begun as a poor boy and reached the Governorship of his own State, with other honors in view had he lived the allotted time of life.

The effect of his death upon the Estey enterprises has been largely discounted by the long period of his illness, during which many enterprises were necessarily interrupted awaiting the dreaded issue. There will now come a release from complications in these affairs, and the company at Brattleboro under the management of General Estey and his two sons will probably be reorganized, with a view to placing enlarged responsibilities upon the shoulders of the young men.

There may also be some reorganization of the Estey Piano Company here, but as Governor Fuller's duties in this company were merely advisory and perfunctory, the Messrs. Proddow and Brambach may continue as of old to manage the affairs without any interruption. Of course there will be no change in the various agencies.

We append a biographical sketch of the deceased.

Ex-Governor Fuller died at Brattleboro, Vt., on Saturday morning, October 10, at 1:15, after having been unconscious from 7 o'clock Friday evening. He took leave of his family on Wednesday evening, as he was thought to be dying, but he rallied until Thursday night, when a similar collapse and rally took place. He was born in Westmoreland, N. H., February 24, 1841, to Washington and Lucinda (Constantine) Fuller, his ancestors being of English and German descent. His parents removed to Windham County when he was four years old, and nine years later he began studying telegraphy and the art of printing. His natural mechanical genius soon manifested itself, and at the age of 16 the Windham County Agricultural Society awarded him a prize for a steam engine improvement.

Determined to follow out his inclination toward mechanics he went to Boston, where he served an apprenticeship as a machinist, taking a course of scientific study in the evening schools and serving for a time as night telegraph operator in the Merchants' Exchange. Upon his return to Brattleboro, in 1860, he entered the employ of the late Jacob Estey as machinist and mechanical engineer, and afterward engaged in the manufacture of machinery for himself.

In 1866 he was made a member of the firm of J. Estey & Co. (now the Estey Organ Company), and became superintendent of the manufacturing department. For over 20 years he was vice-president of the Estey Company, being closely identified with the growth and success of every department of the company's business, and he spared no effort in bringing the corporation to its present high position. He was an important factor in establishing European agencies for the company, in whose interest he made many trips abroad.

In 1873 President Grant conferred upon him the appointment of commissioner to the Vienna exposition, an appointment which his business demands forced him to decline. The adoption of international pitch for musical instruments, which has been styled one of the most important achievements in the annals of musical history, was due largely to Fuller's efforts. His scientific training enabled him to make many valuable inventions for the Estey Company. Ex-Governor Fuller was a member of the American Society for the Advancement of Science and of the American Society of Mechanical Engineers. He possessed one of the finest libraries to be found in Vermont. He was president of the board of trustees of the Vermont Academy at Saxton's River, to which institution he had given largely. He at one time held the office of president of Shaw University, Raleigh, N. C. To the Baptist denomination, in which he always took an active interest, he was also a great benefactor.

He had served continuously with the Fuller Light Battery, V. N. G., which he organized as a separate company in 1874, and in 1887 was brevetted colonel for long and meritorious service. He had also served as aid on the staff of Governor Converse. He had held important town

offices, was a trustee of the Brattleboro Savings Bank and the Brattleboro Free Library.

In politics he was a staunch Republican. He was elected to the State Senate in 1880, and served as chairman of the committee on finance, upon the committee on military affairs and that on railroads. He was elected Lieutenant Governor in 1886, and in 1892 was chosen supreme executive by a large majority.

As Governor of Vermont Governor Fuller strove to excel. He made a thorough study of every branch of state administration, and examined minutely every measure that came before him.

He responded to social calls the world over. He acquitted himself nobly, but with disastrous results. The excessive mental and physical exertion ruined his health, and last March he went to St. Augustine, Fla., to recuperate. He received no benefit, and returned as far as Philadelphia and Atlantic City, where he was obliged to stop. He was able to return home in June, and improved until the middle of July, since which time his decline had been gradual.

Colonel Fuller married May 8, 1865, Abby, daughter of the late Jacob Estey, by whom he is survived. He also leaves a father and one brother, residents of Brattleboro, and an adopted daughter, Miss Maud Essex, daughter of Mr. Essex, of Hodge & Essex, London, England, agents of the Estey organ.

The Funeral.

BRATTLEBORO, October 13, 1896.

The private funeral services at the residence of the late ex-Governor Fuller took place at 10:30 this morning.

The Fuller Light Battery, National Guard, V. M. G., escorted the body to the First Baptist Church, where it lay in state until 2:30 P. M., and the Revs. Parry and Temple conducted the services.

Beausant Commandery No. 7, of which the ex-Governor was Past Commander, read the Masonic services and had charge of the remains until the final interment.

Among those present known in the trade were Mr. Harry Sanders, of Baltimore; J. B. Simpson and Stephan Brambach and Mr. Saxe, of New York; Mr. and Mrs. Bruce, Philadelphia; Mr. S. A. Gould, Boston; Mr. and Mrs. M. A. Farr, Chicago; Mr. Alfred Dolge and Mr. Karl Fink, New York.

Steinway on Fuller.

It is in the following language, used in his well-known article on "Musical Instruments in America" that Mr. William Steinway refers to the late Levi K. Fuller and the latter's great labor in behalf of uniform pitch:

The greatest credit in this all-important question is undoubtedly due to Governor Levi K. Fuller, of the Estey Piano Company. Through his efforts, extending over a period of a series of years, his mastery of the subject, which with him was the work of love, a mass of reliable information was placed before the manufacturers which gave them all a full insight into the matter.

Speaking of the death of Mr. Fuller last Monday Mr. Steinway said: "It was during the pitch agitation that I became better acquainted with Mr. Fuller, and during a number of personal conferences with him I learned more and more to admire not only his enthusiastic devotion to this all-important problem, but the sincerity and thoroughness of his work. I cannot but regard his death, particularly at such a comparatively early age, as a sad blow to the musical industries of this country."

A. H. Fischer.

Said A. H. Fischer, of J. & C. Fischer, on Tuesday:

"Levi K. Fuller was a gentleman it was a pleasure to meet. He was cordial, full of life, was a capable mechanic and did much work for the cause of international pitch. Resolutions of respect will be passed at the piano makers' meeting this afternoon. We will miss him."

George Nembach.

Said George Nembach, of Geo. Steck & Co.:

"I met Levi K. Fuller first in Vienna, Austria, in the year 1873. He was over there in charge of Estey matters, while I was exhibiting the Steck piano. Mr. Fuller did not stay long, as the cholera became epidemic."

"I consider that Mr. Fuller did much for the cause of American organs in Europe, and we all know his work in the cause of international pitch."

H. Paul Mehl.

Said H. Paul Mehl, of Mehl & Sons:

"I came in contact with Levi K. Fuller a great deal, being on the committee on international pitch, of which Mr. Steinway was president, Levi K. Fuller secretary, the other members being Ernest Knabe, W. T. Miller, Thos. F. Scanlan, C. E. Elsbree and myself, as I said before. Mr. Fuller was an enthusiast, was a perfect gentleman and a man much beloved. He will be missed."

Leopold Peck.

Said Leopold Peck, of Hardman, Peck & Co.:

"Colonel Fuller was a gentleman, a student of acoustics and a great worker in his chosen field. Everybody knew Levi K. Fuller, everybody liked him and his en-

thusiasm, and of course he will be missed. There are a great many piano men dying this year."

Hugo Sohmer.

Said Hugo Sohmer (Sohmer & Co.): "We knew Levi K. Fuller, and appreciate what he has done for the cause of international pitch. No man was ever a harder worker. Even when he was Governor he kept at his work on acoustics. The energy of the man was tremendous, and I am not surprised that it sapped his vitality."

John Evans.

Said John Evans, of Newby & Evans:

"Levi C. Fuller was a man whose work lives after him. A tremendous worker, he never ceased toiling, and when a project was on foot he never slept. No wonder he wore himself out. Mr. Fuller will be missed by a great many people."

Robt. A. Widenmann.

Said Robt. A. Widenmann, of Strich & Zeidler:

"A good man and a gentleman gone. There are few such men as Fuller; always toiling, always planning until success comes. He will be missed."

Samuel Hazelton.

Said Samuel Hazelton, of Hazelton Brothers:

"Levi K. Fuller was a sample of what a man possessed of great energy could accomplish. He grew up from comparative nothingness to a great civic post, and was a merchant respected for the soundness of his views and a mechanic whose theories he always desired to prove."

The Boston Music Trade Association, which met yesterday afternoon in Sutton Hall, Masonic Temple, passed the usual resolutions on the death of ex-Governor Fuller.

The P. M. A. of N. Y. and V., which met in this city yesterday, passed similar resolutions.

J. W. Martin & Brother Matters.

WEDNESDAY, October 7, 1896, the report of the appraiser of the estate of William H. Martin, late of Syracuse, N. Y., was filed. It will be remembered that when J. W. Martin died he left the concern of J. W. Martin & Brother to his son, William H. Martin. The death of the latter released the estate to Kate H. Martin, his wife. The business of J. W. Martin & Brother has gone on and is now under the able management of Geo. C. Cox.

The report of the appraiser, W. E. Davis, shows that William H. Martin left at his death \$68,829.85. The debts, contingent liabilities, funeral expenses, &c., amount to \$29,225.89, leaving a net balance of \$39,603.96. The State inheritance tax is \$396.03, leaving the widow exactly \$39,207.93.

The Surrogate has accepted the report of Appraiser Davis, and in doing so has sanctioned the disallowing of three claims against the estate. One a claim of Hosea Martin for \$12,000 alleged money left in trust with Wm. H. Martin by his father, J. W. Martin; the second a note given by Wm. H. Martin to the order of Henry L. Fish, and the third claim is for a \$1,000 note held by the Commercial Bank. This note was made by Mrs. Maude A. B. Fish, indorsed by Wm. H. Martin, and discounted at the above bank. It is classed as an accommodation note, according to the testimony of Mr. Fish.

It is quite likely that a suit will follow on the disallowing of these claims. The expenses of disproving them before a court of record as viewed by Mr. Davis will be \$1,500.

The bulk of the estate was money invested in the business of J. W. Martin & Brother, although there are two pieces of real estate, one the State street block in which the store is located, value \$27,500, and a vacant lot in Fairport, N. Y., value \$250.

The business is flourishing. Just now the house is exhibiting in Domestic Hall, Syracuse, N. Y.

Move in Wheelock, Weber and Stuyvesant Affairs.

A MEETING of the creditors of Wm. E. Wheelock & Co., Weber Piano Company and the Stuyvesant Piano Company will be held at the office of the Weber Piano Company, 108 Fifth avenue, New York, on Wednesday, October 14, 1896, at 2 P. M.

The meeting is called by order of N. T. Sprague, chairman of the committee of creditors. It is thought that the report of referee G. P. Hubbard will be submitted to the creditors and a distinct advance made in the progress of Weber, Wheelock, Stuyvesant affairs.

Rumor has it that the Wheelock and the Stuyvesant pianos will be continued under a settlement, and that the Weber piano will pass away entirely from the field. F. G. Smith did not bid enough, and a cheap piano manufacturer who has been after the Weber name cannot get it, so rumor says.

The Stuyvesant piano has been doing nicely, paying a dividend into Wheelock & Co., and the Wheelock piano has been selling. These two pianos should go on, and when the Weber incubus is removed they probably will—however, the meeting of creditors is to-day.

LATEST FROM CHICAGO.

[By Wire.]

CHICAGO, October 13, 1896.

THE Hallet & Davis Company, of this city, has adjusted its affairs and the assignee was discharged at 2 P. M. yesterday. This places the business back in the hands of the company, with R. K. Maynard as treasurer and general manager. Over 96 per cent. of the creditors signed the settlement. H.

P. M. A. of N. Y. & V. Meeting.

A regular meeting of the Piano Manufacturers' Association of New York City and Vicinity will be held at the Union Square Hotel on Tuesday, October 13, at 3 P. M.

The committee appointed on May 27, 1896, to revise the constitution and by-laws will report at this meeting and submit various changes thereto for the consideration of the members.

The question whether the association and the employees of its members shall participate in the "sound money parade" on October 31 will also be acted upon.

It is earnestly hoped that every firm will be represented at this meeting.

Yours truly,

ROBERT C. KAMMERER, Secretary.

THE above was the call for the first fall meeting of the Piano Manufacturers' Association of New York and Vicinity, held yesterday as stated. The changes to be submitted to the association by the committee on revision of constitution and by-laws consist of the addition of certain by-laws, which if adopted will make the association a commercial agency. A rating system is proposed. Documents of associations like the Jewelers' and Dry Goods' associations have been obtained, and the gist of them noted, and a favorable report of the committee on this feature of the proposed revision is expected, together with a detailed plan by which the different members of the association may propose to keep each other informed of the customers each has, the way he pays, the way he doesn't pay, &c.

It is also rumored that the association will enlarge itself, taking in the retail trade, in which event it would become more like the Chicago trade association, ceasing to be a strictly manufacturers' association.

However, the future will tell. No quorum being present, the meeting was adjourned until Tuesday next.

We Gladly Explain.

CHICAGO, October 10, 1896.

Editors The Musical Courier:

IN your issue of the 23d ult. appeared an item to the effect that Mr. J. C. Groene, of Cincinnati, Ohio, had refiled a chattel mortgage of \$1,500, and as he deals extensively with us we immediately inquired of R. G. Dun & Co. They reported to us under date of the 30th ult. as follows:

In answer to your special inquiry, we find that J. C. Groene has given no chattel mortgage. A saloon keeper in this city by the name of Groene is under chattel mortgage to a local brewer, and this mortgage was refilled on the first of last May for \$1,600. It is probable that the saloon keeper has been confused with the music dealer.

Now, as this injustice has unwittingly been done to Mr. Groene's credit by you, we know that you will promptly make the necessary correction in your next issue.

Respectfully,

LYON & HEALY.

THE new Merrill grand is in every particular a most superior instrument and worthy of the firm whose name it bears. It will unquestionably serve to bring into still greater prominence the favorable reputation already enjoyed by the Merrill Piano Company. While containing in a marked degree the charming characteristics of the already famous Merrill upright, the grand possesses in addition a power and depth of tone seldom found even in grands of much larger size.

The new and perfect adaptation of the Boston fall-board does away with the unstable and unsightly fall and at the same time provides sufficient room back of the keys so that the case is preserved from contact with the fingers of the performer. The dimensions are as follows: Length, 6 feet; width, 5 feet, and height 3 feet 3 inches.

The design of the case is new and symmetrical and those now on exhibition at the warerooms—118 Boylston street—are of a rich dark mahogany.

The company is evidently determined to sustain the highest development of piano construction and is finding a steady and rapidly increasing market for its instruments.

IT is understood that Receiver Dederick, of the Manufacturers Piano Company, Chicago, will pay a dividend of 30 per cent. to creditors by November 1. The claim of A. M. Wright, president of the Manufacturers Piano Company, that his concern would pay dollar for dollar seems about to be realized. Mr. Dederick has done some good work; is happy in doing this work, and the result of his work is making the creditors happy. This coming payment will be the second one.

ALWAYS KNABE.

DUQUESNE CONSERVATORY OF MUSIC, 912 PENN AVENUE, PITTSBURGH, October 5, 1896.

Editors The Musical Courier:

There is a dispute here concerning the Knabes. Please settle it by answering this question:

Was old William Knabe's name McKnabe until he asked the courts to change it to Knabe? You will greatly oblige,
Very truly yours, AUGUST WM. HOFFMAN.

WILLIAM KNABE'S name was never any other than William Knabe. Of course, in Germany it was Wilhelm, which is William in English.

G. & K. Pianos Sold.

THE entire stock of Gildemeester & Kroeger pianos under the control of Receiver Williams has been disposed of—three grands to Chas. L. Baumeister and 192 uprights to Jacob Brothers. Baumeister also purchased the scale and patterns of the Gildemeester & Kroeger grand. This sale was a private one, and the probability is that there will be no public auction, all the stock being worked up and disposed of at private sale. The consideration given for these goods is not given out.

Virgil in Chicago.

MR. C. S. VIRGIL, of the Virgil Practice Clavier Company, of this city, returned from Chicago last week, where he has been completing the arrangements for a branch office at that point. He secured Room 45 in the French & Potter Building, 94 Wabash avenue, and will carry a stock of clavier for sale and rent. The room is a good sized one, containing 2,000 square feet. Mr. Henry M. Bruns, of New York, will be the manager. He has been connected with the Virgil Piano School in New York for some time, and is a competent teacher and wareroom representative.

The object of this Chicago opening, besides selling and otherwise introducing the practice clavier, is to instruct teachers in its use and benefits. To further this end Mr. A. K. Virgil, who has been many months abroad and who is expected home on November 1, will put in two or three weeks in Chicago giving recitals and lecturing.

Minneapolis is developing into quite a point for the clavier. Mr. S. C. Gilbert represents the concern there and has his rooms in the Century Building.

In Re Muehlfeld & Haynes Piano Company.

IN the Supreme Court last Thursday Justice Russell handed down the following decision, which has a great deal of bearing on the present condition of the Muehlfeld & Haynes Piano Company's affairs:

In re Muehlfeld & Haynes Piano Company: Looschan v. Same.—The petition for the dissolution of this corporation was filed June 5, 1896. It was followed later by the appointment of a temporary receiver. Midway between the filing of the petition and the appointment of a receiver judgments were obtained, executions issued and levies made by the sheriff. On a previous motion Justice Stover held that the appointment of a temporary receiver related back to the filing of the petition. That seems to be the law and gave to the court the control of the property from June 5, prior to the judgments. The motion, therefore, to compel the sheriff to deliver to the receiver the personal property of the corporation should be granted, without prejudice to the claim of the sheriff in caring for the property, and possibly for his fees, but the settlement of which should not prevent the receiver from at once taking possession. The receiver is an officer of this court, and the court can see that all just rights of the sheriff are protected in payment of any claim he may have out of the proceeds of the property. The motion to modify the order restraining the creditors in proceeding against the property must be denied.

The property goes to the receiver, John H. Spellman, who was appointed on the first legal proceedings and whose date of office dates back to June 5. Here is a brief history of these suits.

June 5, 1896, the Muehlfeld & Haynes Piano Company asked for an order for voluntary dissolution of partnership, and it was granted, returnable September 15, 1896.

June 10 a general assignment for the benefit of creditors was made, an assignee appointed under \$25,000 bonds.

June 16 the former petitioners asked the Supreme Court to show cause why they should show cause for voluntary dissolution as ordered returnable September 15. They have since made an assignment.

June 17 the schedules of the Muehlfeld & Haynes Piano Company (assigned) were filed, showing liabilities \$37,061, with assets of about \$15,000.

June 19 Judge Beach, of the Supreme Court, decided that as the company had asked for a dissolution, and it had been granted, it was then quite too late to assign.

June 20 John H. Spellman appointed receiver.

After this came suits, the receiver being unable to recover the property in the hands of the assignee, whose position was illegal according to decisions. Now the receiver is in charge.

Germain, the case man, had a judgment of \$1,600,

secured an attachment, and a sale of \$6,000 of stock was held to satisfy this judgment. At the sale one Krankie purchased, and afterward turned it over to the newly formed concern of Muehlfeld & Co., of which Frank Muehlfeld is manager. As this judgment was obtained prior to June 5 the sale will stand, and the late decision will in no wise affect Muehlfeld & Co.

All other property goes into the hands of the receiver, John H. Spellman, and he can recover everything else disposed of (except the case cited) by the sheriff, less the sheriff's fee, who acted in good faith and is protected by the court.

Mr. Spellman will shortly make a statement of the affairs of the concern in his hands.

Behr Extracts.

HERE are three extracts from letters from dealers in different parts of the country, received by Behr Brothers & Co. in one day:

"We received the piano all O. K. and it is just what we expected—a marvel of perfection. In conclusion would say the piano is admired by every musician and is truly a thoroughly high grade instrument, and we like it."

"The last style B just received is simply grand."

"While we are discussing this subject we wish to say that we are pleased with the Behr piano, and believe it is a money and a reputation maker for any dealer who will handle it properly."

These extracts speak for themselves.

Current Chat and Changes.

The corner store in the Schmitz Block in Fort Wayne, Ind., has been secured by S. B. Bond, of the Fort Wayne Organ Company, and the company will establish a retail business in pianos and organs at this point. The new store, finely fitted up, will be opened about October 15.

Anderson & Sheppard is the name of the new concern in Clinton, Ia.

A. B. Herrington, Scranton, Pa., has secured a judgment for \$772.79 against M. W. & H. D. Guernsey, amount he claims as commission due him on sales.

Eugene F. Abbot, Waukesha, Wis., who recently purchased the business of W. A. Gault, is in charge of his purchase.

H. E. Getts & Son, Whitehall, Wis., and H. E. Getts & Co., Independence, Wis., made an assignment to H. L. Ekern, Whitehall, Wis., last week. Liabilities are not given, though \$7,000 of assets are reported.

The Olean Music Company, Olean, N. Y., has dissolved. The business will be continued by E. Willard & Co.

In the Barrows v. Aluminum Musical Instrument Company, Saginaw, Mich., squabble, an attachment for \$638.45 has been obtained by the Barrows Music Company. Their entire claim is \$1,150.

In the United States Circuit Court Oscar P. Lochmann, a resident of Leipsic, Germany, commenced three suits last Thursday against the American Music Box Company, of Weehawken, for alleged infringement of patents. A perpetual injunction is prayed for.

Wm. J. Warrington, of Carthage, Mo., salesman for Newman Brothers, of Chicago, was arrested in Carthage October 2, charged with embezzling. He is alleged to have taken a dose of arsenic when apprehended, but was revived. October 3 Mr. Warrington was arraigned, settlement for notes given to Newman Brothers was made, and the prisoner was discharged.

Albert M. Mansfield, late manager of the New York warerooms of the Schubert Piano Company, has opened piano warerooms, with a sheet music department, in 59 Court street, Brooklyn, N. Y.

Goode Price, of the Ludden & Bates Southern Music House, Macon, Ga., has resigned and gone with Thomas & Barton, Augusta, Ga.

C. W. Ritter, of H. Kleber & Brother, Pittsburgh, Pa., has resigned and gone with Sanders & Stayman, Washington, D. C., branch.

The employes of the Western Cottage Organ Company, of Ottawa, Ill., struck on Monday, October 5, against a reduction in hours and wages, common labor being cut from \$1 per day to 64 cents, machine men from \$1.50 to

Which is the better plan, the Fisher plan at Detroit, or the Smith & Nixon plan at Cincinnati, Cleveland and Detroit?

96 cents, finishers from \$2 to \$1.28 and tuners from \$2.50 to \$1.60. In addition the company asked its men to accept 25 per cent. of the new rate, allowing it to retain 75 per cent. until January 1. The men offered to submit to the retention of a reasonable portion of their wages, but refused to accept the cut.

The Western Cottage Organ Company has heretofore done business upon a cash basis, but its recent fire and the effort to establish the "Merrifield" piano have no doubt made the desirable article somewhat scarce of late.—Ottawa (Ill.) Times.

G. H. Fawcett, Carlos City, Ia., has made an assignment to Harvey Durkee; no preferences. Liabilities are reported at \$1,700, with \$3,000 nominal assets.

The District Attorney's office is trying to break up fake auction sales in New York, especially fake piano auctions.

H. C. Orth, Harrisburg, Pa., had a fire last week; damage slight.

H. H. Gill has succeeded to the business of O. G. Swanets, New Lisbon, Wis.

Jas. H. Wilson & Co., 90 Market street, San Francisco, Cal., have been closed by the sheriff on an execution for \$2,663 in favor of Wm. G. Nutsford.

OBITUARY.

L. G. Tanner.

L. G. Tanner, an old and valued employé of Alfred Dolge & Son, died in New York recently.

J. W. Welsh.

J. W. Welsh, Forest City, dropped dead a few days ago while in his music room. The cause was heart disease. Formerly Mr. Welsh was in Omaha, Neb., associated with Charles Collins in the sale of organs, pianos and small goods.

William F. Skinner.

William F. Skinner, senior partner of Skinner & Sperry, New Haven, Conn., died in that city October 1, leaving a widow and five children. Mr. Skinner was a well-known man in New Haven. He died of heart disease after attending the wedding of his son. Probably William S. Skinner will succeed to the portion of the business formerly owned by the deceased.

James Humphrey.

James Humphrey, of Ionia, Mich., and one of the best known music dealers in the State of Michigan, died at home Tuesday, October 8. Mr. Humphrey had been connected with the music trade for a good many years, was a married man and left a widow and two children.

J. D. Holcomb.

J. D. Holcomb, of the concern of J. D. Holcomb & Co., Cleveland, Ohio, died in that city Monday, October 5. Mr. Holcomb was well known in his city, taking an active part in many musical affairs.

Samuel A. Bickford.

Samuel A. Bickford, of Dinsmore & Bickford, Skowhegan, Me., died in that city September 24. Mr. Bickford had been active in musical work in Skowhegan for many years. He was seventy years of age when he died, and left a large family of children and grandchildren.

Hon. Joseph McCarter.

The Hon. Joseph McCarter, of Erie, Pa., died at his home last Wednesday. Mr. McCarter was mayor of Erie from 1880 to 1882, was president of the Second National Bank of Erie, and was the father of W. J. McCarter, the present president of the Colby Piano Company. It is reported that Mr. McCarter leaves a large fortune, the bulk of which goes to his son Wm. J.

Old Violins.

WHEN abroad this last summer Mr. Wm. Tonk purchased several fine old violins of Italian, French and German make and they are now on exhibition at the warerooms of Wm. Tonk & Brother, 26 Warren street, this city. These instruments are choice and have been selected as suitable for professional work.

—N. Stetson was in Cincinnati on Monday.

—Otto Grau & Co., of Cincinnati, have just removed to a new and elegant wareroom, 1206 Vine street. They are doing good trade with the Kranich & Bach pianos. Mr. Felix Kraemer, representing the latter goods, was in Cincinnati last week.

WANTED—Traveling position with manufacturer, by reliable man of experience, who can sell goods. At present manager of large house. A. L. B., care of THE MUSICAL COURIER.

Detroit Free Press, October 4, 1896.

RETRIBUTION!

Trouble Among the Local Piano Dealers.

AN OBJECT LESSON THAT IS A HOT ONE.

Fisher Produces the Other Dealers' Pianos Here and Offers Them at Less Than Half Price.

POINTED FACTS AND FIGURES QUOTED HERE—LIABLE TO CREATE CONSTERNATION IN THE RANKS.

This is the First Lesson; there Are Others

I HAVE said in these columns that I would teach some of the retail piano dealers in this city who conspired through the daily press and otherwise, during our recent closing out sale, to injure the undersigned and the Kimball piano; I have said that I would "teach them a lesson they would not soon forget," and I shall here proceed to give them the first installment of it. But before doing so—before quoting the astounding figures—I shall herein on their pianos (which I have purchased in large numbers, and now have here in stock, and which will be offered for sale to-morrow below half their prices for the identical same thing), permit me to ask the reader's indulgence in reviewing briefly the recent past, that those who may be interested will understand fully our position in this matter, and why it has become necessary for us to expose their prices as we shall herein, and offer their pianos for sale.

On or about the first of June I came here as representative of the W. W. Kimball Co., piano manufacturers, to close out the entire wholesale and retail stock of some hundred and fifty or more pianos and organs then at 25 Monroe avenue. I proceeded to do so immediately or in the shortest space of time possible, by coming out in a written statement of facts, giving our reasons for deciding to close out our Detroit agency, and over my signature stating that we would close out everything at the factory wholesale cost rather than ship them back to the factory, and proceeded therein to quote the figures on same, describing accurately each make and style of piano in stock, and on each quoted the price at which it could be had, and stated terms of the sale—being \$25 down and \$10 a month.

The prices ranged from \$95 up, according to the make, style and finish, the above figure being for a good, fair, serviceable, Eastern made, low grade piano of largest size, fully warranted, and the \$155 piano being a splendid, well made and durable medium grade piano. And for \$195 was offered at that sale, to close out, a very fine Kimball piano—of a strictly first-class make—in beautiful case of quarter sawed oak, walnut or mahogany, standing 4 feet 5 inches high, full seven and one-third octaves, and of as fine material and workmanship throughout as are used in our more elaborate style of the Kimball, or in any other make of piano produced in this country, bar none.

The terms and prices made in that announcement to close out our immense stock of pianos here, simply "startled" the retail dealers who had been asking and obtaining from two to three times those prices for the exact same grade of instruments. They realized that the public through this sale would become too much enlightened as to the first cost of pianos, and recognize the enormous profits that had been obtained on pianos here at retail, therefore something must be done to "cover up" and counteract the effects of this sale, and the low figures quoted to accomplish same.

They started in on their mission and took the desperate chances of informing the public directly, indirectly, over their signature and otherwise, that our pianos (meaning the Kimball, of course) was "miserable stuff," "fourth class," "lowest grade," &c., all of which (with one exception) must be familiar to every reader of this paper of three months ago.

The exception above referred to is a libelous attack on the sale, our goods, myself and the house which I represent; and which appeared in a monthly periodical or pamphlet, purporting to be a musical trade paper, and published in this city last June. One of the publishers of that sheet came into my warerooms during the sale, and a few days after it was started, and asked for an advertisement, and on being politely refused with the statement that we expected to close in a few days and had no time to patronize a monthly paper, and also that Mr. Cone, our treasurer, at Chicago, had charge of the foreign advertisements, including all music trade papers, he reluctantly went out, but not until he had defiantly suggested to me that "the great house of W. W. Kimball Company could not afford to ignore his paper while spending money here advertising."

He stopped talking there, but looked a great deal more. I said to my wife and the bookkeeper after he went out that that fellow meant mischief, and intended to have some money out of this piano deal somewhere. The next issue that paper contained full page display advertisements of nearly every music dealer in this city, and two full pages for the dealer who has been doing most of the dirty work that had been directed at the Kimball piano; and in addition to their full page displays they each got a long personal "write up" in the same issue, lauding them to the skies, and right among, and beside of which, was nearly a full column of libelous assertions and insinuations directed squarely at, calculated and intended to injure myself, the sale, and Kimball Company, as manufacturers; the beginning paragraph of which read as follows:

"A. A. Fisher, great wandering hypnotist of the firm of W. W. Kimball Company, manufacturing auctioneers, conducted one of his famous sacrifice sales in Detroit this month."

Now if there is anything in this world that would tend to kill the reputation of a piano it would be to associate that piano or its manufacturers in any way with the auction business. Anyone casually reading the above quoted paragraph would naturally be led to understand that W. W. Kimball Company manufactured pianos for auction purposes, and the article was so intended; intended for the purpose of conveying that idea to the reader; but notice the couching of the language, which is so arranged that it means nothing.

When the publisher of that article was confronted with it and asked for an explanation, he gave us the laugh and said: "You can't do anything with us for that; Kimball Company can't auction manufactures, neither can he manufacture auctioneers; they are born and raised—they grow."

The whole article was made up of just such libelous and technically evasive stuff as that, calculated to do our concern and the Kimball piano untold injury here, leaving us no legal recourse.

I wish to state here for the benefit of any who may have been misled or deceived by that article that no Kimball piano was ever sold at auction; that there is not a manufacturer in the United States that builds pianos for auction, nor has there been an auction sale of new pianos in the history of the piano business in this country. Any manufacturer who would build pianos for auction, or allow his pianos to be sold at auction, would fail, and be forced out of the business in thirty days, and we feel disgraced as it is to even be obliged to notice or deny such an allegation.

Further on in his assault on the Kimball sale he says: "Mr. Fisher is an educator as well as an auctioneer. He succeeded in getting an article of his preparation into the columns of a Detroit daily, telling the people all about the cost of manufacturing pianos, the dealers' profits, &c.," and he further says: "According to Mr. Fisher, few pianos cost more than \$200 to build, and the average piano is retailed at about \$250 above cost."

Still further on he says: "While Mr. Fisher did not sell many pianos in Detroit he caused an impression to go forth that is a great injustice to the dealers." * * * "The idea that dealers make a profit of anything like \$250 on a piano nowadays is simply absurd, and Mr. Fisher knows it."

Whether or not the contemptible article from which the above quotations, appearing simultaneously in the same issue with glowing "write-ups" for our competitors, were instigated by them and for the purpose of bolstering up a weak cause, and tearing down one competitor in the inter-

Which is the better plan, the Fisher plan at Detroit, or the Smith & Nixon plan at Cincinnati, Cleveland and Detroit?

est of another, I am at this time unable to say, but leave the reader to draw his own conclusions. Suffice it to say that hundreds of copies of that issue were distributed, sold and given away by music dealers of this city, and particularly industrious in that direction have been certain dealers whom I intend herein to expose.

Because we saw fit to close out our business here, and in doing so give the public the advantage of buying a piano virtually at about half price, the Kimball piano has been abused without stint; they have held the piano up to the public in print here as "fourth class and lowest grade," and its builders as "manufacturing auctioneers," and have dubbed its representative here a "roaming hypnotist," and that "his statements are absurd and he knows it," which is but a mild form of calling him a liar.

This is the unenviable position in which they have attempted to place us, and against all of which unscrupulous tactics, as I said before, it appears we have no legal recourse.

They have challenged my veracity. They have thrown down the gauntlet. It has become a personal matter with me; and in self-defense against such unfair treatment I have felt justified in turning to the market and buying such styles and makes of pianos as these meddlesome dealers represent and handle here, and offer them to the public at such just and fair prices as will teach these dealers a lesson they'll not soon forget, and at the same time expose to public gaze the true inwardness and motive of their attack. It shall be so! We have gone to the factories and wholesale branches of same, and purchased fresh, new samples of every brand, make and style of piano handled here by these parties. The pianos are here, and they are for sale.

* * *

In replying on June 20 to their numerous flings and slurs, and various attacks on the Kimball piano and our closing out sale here, among other things I said:

"If I cannot prove to any man that my prices at this sale are more than \$200 below the price at which the same grade of pianos are regularly retailed for in this city, I shall not ask or expect him to buy." In that reply I also said: "I will sell anyone a new piano at this sale for less money than retail dealers I know of in this city are adding on to the wholesale price of theirs as a profit." In what follows here I shall not only prove that my statements were true, but that the half had not been told.

In the *Song Journal's* malicious attack which these dealers distributed (and by so distributing became equally guilty as publishers with the original publisher), they say: "The idea that dealers make a profit anything like \$250 on a piano nowadays is simply absurd, and Mr. Fisher knows it." We'll now proceed to see whether or not it is "absurd."

Just Watch Me.

The dealer who has been most vigorous in his denunciation and efforts to injure the Kimball piano and this sale and who has missed no opportunity to make it appear low grade because it was being sold so cheap handles the Knabe, Vose & Sons and Jewett pianos in this city.

I now have here in my wareroom and for sale all of the popular and main selling styles of the above makes of pianos, in all their light and natural wood cases, including fancy walnut, oak, mahogany, &c.—all brand new and fresh; some right from the factories direct, and others from Eastern wholesale houses who represent the factory; all purchased by myself individually, and each accompanied by the factories' five years' guarantee.

I also have in my possession a recent semi-confidential circular, or price list, issued by and over the signature of the Detroit agent for these pianos; and after quoting thereon all styles of each of the three makes of pianos, the catalogue number, the list price, the regular retail price; and in a parallel column his lowest "net one price" prices, we find printed below the following:

"A Revolution in Prices!"

"The time has come—the climax reached. An urgent occasion for us—and for you. Commercial conditions of

FACTORIES.

THE BALDWIN PIANO,
GILBERT AVENUE, CINCINNATI.

THE ELLINGTON PIANO,
BAYMILLER AND POPLAR STS., CINCINNATI.

THE VALLEY GEM PIANO,
BAYMILLER ST., CINCINNATI.

THE HAMILTON ORGAN,
HENRY ST., CHICAGO.



CATALOGUES FURNISHED UPON APPLICATION.

the recent past—exigencies of the present times—and requirements of the near future—all combine to pull high-class commodities down to a price-point with positively no parallel in modern merchandising. Our pianos are of the most reliable class. Our prices are settled on a principle—'One Price.' We are just as careful not to charge anyone more as we are not to make it less." He then ends up over his signature as follows: "Our prices are as reliable as our pianos."

Now let us see about these "reliable prices" and about this "climax" he's been reaching! And about whether or not "\$250 profit on a piano nowadays is absurd!"

They've been playing funny with us long enough. Here's where we kill 'em!

Jewett Pianos.

His "usual retail price" of the Jewett—styles 40, 50 and 70—being mahogany, walnut and oak cases, is \$400. His "net one price prices" for these styles each is \$325. I have now in my wareroom, and for sale, each of these styles—40, 50 and 70—brand new and beautiful, accompanied by factory five years' written guarantee, for \$150 each; and at this price there are two profits on the piano—one to myself and one to the manufacturers who build it.

If at this price—embodying two profits it can be sold for \$150—what do you suppose it really cost to build this "first-class" piano at the factory? Does it show a factory cost of \$200? No, nor scarcely half of that. But it does show a difference between my price (\$150) and his "net one price price" of (\$325,) a profit of \$175 on an investment of less than \$150. (\$175 worth of "climax.")

Vose & Sons.

The "Vose & Sons" piano, which he cracks up as "high-grade" and strictly "first-class," and never fails to refer to as the "celebrated;" on the same terms we were selling—\$25 down and \$10 a month—he quotes style 54, walnut, "usual retail price \$475," his "net one price" price \$385, is fresh and new, now in my warerooms for sale at \$185.

At this price (\$185) there are three profits on the piano—one to the manufacturer who built it, one to the Philadelphia house I bought them of, and a good round profit to me. Did this "high-grade" piano cost \$200 to build? And how about \$385 for a piano that can be sold for \$185, with three profits in it? Subtract my price, \$185, from his "reliable" price of \$385, and what's the "climax reached"?—(\$200).

With all due regard for those who own Vose pianos, and who may have purchased them under representations that they are first class, I wish to say that the "Kimball" pianos I sold here at the sale and am still closing out at \$195, and which is about the same style and size of this above mentioned "Vose & Sons," is worth any two of the Vose, which fact can be verified by anyone who wishes to try them Monday, side by side in our wareroom.

Now, supposing in closing out our Kimball pianos here we had made a dollar on this style; supposing we had made \$50; supposing we had made \$100; supposing we had stolen them, and they hadn't cost us a cent, and wasn't worth five cents to the man who bought it at \$195, he would not be loser as much money by five dollars, as the "reliable" dealer has tacked on to this little plain "style 54 Vose & Sons" piano as a profit, over and above my price for the identical same thing, and which already embodies three profits.

If you pay \$385 for a piano that can be sold for \$185, you know you have lost \$200, don't you? Well, that's just \$5 more than you could possibly lose on the Kimball at \$195, if it was all lost, and the piano wasn't worth a nickel. But the Kimball piano is far superior to the Vose in every respect, and I want all who have paid \$385 for a Vose & Sons piano to come to our warerooms Monday and open their eyes.

Styles 62 and 64.

The Vose & Sons' styles 62 and 64 are very large and fancy styles of this make, elaborately hand carved, and are in fancy walnut and mahogany cases. His "usual retail price" for either is \$550; his "net one price" price is \$425.

My price for the styles 62 and 64, Vose & Sons (and I have some beauties, accompanied by their five years' factory guarantee) is \$195; and I'm not selling them at cost either. There are three profits on these styles, same as the

other—the manufacturer's profit, wholesale house's profit and a profit to me.

How is that?—\$425 for a piano that can be sold for \$195, embodying three profits! And does it show a cost of \$200 to build this "celebrated"?

Two hundred and thirty dollars is the retail profit he makes on the Style 62 or 64, Vose & Sons, providing he pays as much at the factory as I can afford to retail them for here in my wareroom. That \$230 is the "climax."

Style 72.

Now comes Style 72, mahogany, "Vose & Sons" (which is an exhibition style), and is one of the most extravagantly hand carved pianos in the country, and few dealers ever buy one or carry such in stock. His "usual retail price" on this style is \$650; his "net one price" price is \$500. I have a rare beauty of this style, direct from factory, with its five years' guarantee, in my wareroom, and for sale today at \$250—just half price—and when you buy it at this Vose & Sons make a profit on it, the wholesale house makes a profit, and I shall have a profit.

Take three profits off of \$250 for this elegantly hand-carved style, Vose & Sons, and how much over \$200 did it cost at the factory to build it? And at his "one price net price" of \$500 for it, we wonder if some one isn't making a profit of \$250 on a piano; even if he pays as much at factory for same as I can afford to retail it for at my warerooms here in Detroit? Did they say "absurd"?

Knabe.

The Knabe piano I also have in every style of their up-rights. His "usual retail price" for style "P," Knabe—on terms of \$50 down and \$20 a month—is \$650; his "net one price price" is \$550. My style "P" Knabe, in beautiful dappled mahogany or walnut cases—latest number—fresh and new, accompanied by its factory guarantee, is for sale today at \$295; and I'm not selling it as cost either.

There are three profits at that price in this piano also, as I bought them through the wholesale house; \$255 is his gross profits (or "climax reached") over and above my price embodying three profits on the Style "P" Knabe. We have passed the \$250 mark, and still the profits are climbing.

What said "absurd"?

Style "Q."

Now comes style "Q," Knabe, in mahogany case—a very large and elaborate style. His "usual retail price" is \$800. His "net one price price" is \$650. My beautiful style "Q," Knabe—brand new—with its factory guarantee, can be had at our wareroom to-day for \$375—\$275 below his "net one price" price of \$650. At \$375 for this elaborate Knabe there are three profits in it, as usual. This shows at least \$275 profit on pianos at retail in this city. We've passed the \$250 mark with \$25 to spare. "Absurd," is it? And how about the "climax reached"?

Style "R."

Here we come with Knabe Style "R," the most elaborate upright piano regularly turned out by Knabe & Co., being a massive extravagantly hand-carved case of fancy natural woods, and which is supposed to be one of the most expensive upright pianos built in the United States. Is a regular show window or exhibition style. His "usual retail price" quoted on this style is \$1,000. His "net one price price" is \$850, and my price is just exactly one-half of that, or \$425, and I didn't pay that much for it either, and had to buy it or order through a Philadelphia wholesale house, who also made a profit on top of the manufacturer's profit. With three profits in this piano it can be sold at \$425 instead of \$850. Oh! "Climax!"

Have I proven my case? Have I substantiated my claims? and now is it "absurd"?

Summing up we find at his "net one price price" his total profits on the above seven pianos would be \$1,810; divided by seven, the number of pianos employed, we find an average profit (or "climax reached") of \$258.57 each. And yet, he says, "his prices are as reliable as his pianos!" It does not seem possible that these pianos are no more reliable than his prices; for if so, then you've been whip-sawed.

Now then: Is there a man in this city so liberal or patriotic as to pay a local dealer, or any other dealer, \$250 profit on a piano, or \$250 more than the factory wholesale price of the piano if he knew it? No! I say no! And the only reason that such a thing could be done is that the piano buying public are kept in ignorance of anywhere near—even in guessing distance—of the present wholesale value of a piano.

Under these circumstances—in the face of these facts—with a view of perpetuating those "reliable prices" so productive of the "climax," and with a large manufacturing concern here closing out a wholesale stock of high grade pianos like the "Kimball," at factory cost, wholesale cost, or any other unreasonably low figure, calculated to disturb the equilibrium of this "climax," they've been reaching; is it any wonder, then, that certain dealers became nervous and rattled, and began throwing dirt to create a "fog," for the purpose of covering up that fact and keeping the piano-buying public in darkness here in the future as in the past.

Their motive is before you, and in exposing the object,

Which is the better plan, the Fisher plan at Detroit, or the Smith & Nixon plan at Cincinnati, Cleveland and Detroit?

of which no juggling of figures have been indulged in, the facts are substantially as herein set forth. We commit them to your careful consideration, and draw the veil here for the present. This is the first lesson. There are others.

In conclusion, just a word for the Kimball piano and its future here:

With unlimited capital and skilled labor at their command it has been the aim of the W. W. Kimball Company to build as fine a piano as is built, or can be produced in this country. I have been with this house for twenty years, and know that it has not only been their "aim," but that they have succeeded in building just such a piano—as will be evidenced by the fact that the Kimball pianos have been used and indorsed by nearly every leading artist and musician in the world—from Madame Patti down. And when it is understood that the name and reputation of a first-class piano, which has cost untold capital, skill, time, labor and patience to perfect and produce, is as dear to its manufacturer as would be the honor and reputation of the most chaste lady to her future welfare—either of which when assailed with impunity, directly or indirectly, means much if not all to its owner or producer. When this is understood then our position here at this time is understood.

In assailing the Kimball piano here they have made a mistake! No misfit work of that kind will ever succeed against the Kimball. No matter what it costs, nor whom it pinches—let the blame fall where it may.

After starting our closing out sale here in June, and disposing of about half the stock, and after taking all the uncalled for slurs and abuse from the opposition that we felt called upon to put up with, I stopped the sale and went East on my vacation; but while there was not idle. The results of which nearly every make and style of piano these meddlesome parties handle are now here in my wareroom, and with which I propose to teach them an object lesson they will remember for many a day.

We are now here in self-defense—in defense of right and justice, and while it has cost us hundreds of dollars already, the grade and reputation of the Kimball piano shall be sustained here if it costs us thousands.

Having returned to my post of duty I shall begin Monday morning where I left off, and finish our great "factory cost closing out sale" (the fairest and squarest piano sale ever made in this city, or ever will be). And where we shall offer some sixty or more fine new scale "Kimball" pianos, besides various other makes, regardless of profit, as formerly, all on terms of \$35 down and \$10 a month; and while we hope to close out in ten days, everything shall be sold, and not a piano shipped away from here, if it takes ten days or ten years.

Our lease having expired at the old stand, 25 Monroe avenue, we are now temporarily located in the big wareroom formerly occupied by Hull's grocery store, corner Gratiot avenue and Farmer street (corner store diagonally across from Hudson's big dry goods house). If you have any use for a piano and can afford it, come and see us Monday, and I will show you the greatest array of new pianos ever seen in one wareroom, embracing more than twenty-five different makes (many of which are handled by other dealers of this city), and ranging in price all the way from \$95 for the \$250 "Stone" piano to \$425 for the \$1,000 "Knabe."

A. A. FISHER.

Big Retail Sale.

MR. E. E. FORBES had just returned from a trip to Montevideo, and while there closed a trade with the Alabama Industrial School for over \$2,000 worth of instruments. The sale consisted of five Schubert pianos and one organ.

The competition for this sale was very great, and the fact that Mr. E. E. Forbes met such competition and won is a splendid tribute to his big establishment in this city. He is strictly up to date in everything, and his music house in this city is one of the best arranged and most complete ones in the entire South.—*Montgomery (Ala.) Advertiser, October 2.*

Which to Buy.

That make of Action which has a sympathetic touch, quick, perfect repeat and carefully constructed to withstand climatic influences, is the make to buy.

You can be supplied with just such Actions by applying to

Roth & Engelhardt,

St. Johnsville, New York.

THE NEW HARMONIC SCALE OF BRAUMULLER'S

is perfectly original in its arrangement, combining acoustic peculiarities which have produced a fuller, stronger tone, a more musical tone and a more desirable instrument.

BRAUMULLER CO.,

402-410 West 14th Street,
New York.



CHICAGO OFFICE THE MUSICAL COURIER, 1236 Wabash Avenue, October 10, 1896.

THE political excitement is certainly intense. Yesterday proved that. All business was stopped, but this in a certain sense is a wrong way to put it, because the truth of the matter is there is not enough business being done to warrant the term being used.

Not only did both political parties make demonstrations, but the day was kept as a memento of the great fire of October 9, 1871, making yesterday the twenty-fifth anniversary. The stores were very generally, and the music stores entirely, closed.

The following information has been furnished the various papers in this city by Mr. Charles C. Curtiss, who was a personal friend of Mr. Root and at one time connected with him in business:

E. Towner Root, an old resident of Chicago, died at his home, 5200 Cornell avenue, to-day, at 6:30 o'clock. Mr. Root's illness had lasted several months and his end came without suffering, as he had been unconscious in his last hours. He was seventy-four years of age and came to Chicago in 1857.

Mr. Root was born in Sheffield, Mass., August 5, 1822, and belonged to a musical family, of which his elder brother, George F. Root, who died last August, was the best known. Mr. Root served an apprenticeship in the music business and came west to Chicago, where, with S. M. Cady, who died a few years ago, he established the house of Root & Cady, which became very widely known as publishers of war songs, sacred music and the works of George F. Root, who later became a member of the firm. The Chicago fire left the firm almost penniless, but it rallied and again acquired the standing it had taken before the fire. In 1882 the firm became E. T. Root & Sons. Mr. Root was a most modest and unassuming man and will be greatly mourned throughout the community.

Among the songs that the firm of Root & Cady brought out were the famous songs of Dr. Root, "Rally Round the Flag, Boys," "Tramp, Tramp, Tramp, the Boys are Marching," "Just Before the Battle, Mother," and "The Battle Cry of Freedom." The firm occupied a store in Crosby's Opera House, in Washington street, at the time of the fire.

Mr. Root had lived in Hyde Park thirty years. He was married in New York in 1855 to Almira Kimball, who, with three sons, Frank K., Walter K. and George F., and three daughters, Miss Jennie F. Kimball, Mrs. G. R. Pulsifer, of Boston, and Miss Annie Kimball, survive him. Funeral services will be held to-morrow, at 2:30 o'clock, in New Church Temple, Forty-second place, near Lake avenue.

The Clayton F. Summy Company is exhibiting in one of its show windows an old harpsichord and hammer clavier combined, which is attracting considerable attention. The instrument was furnished by Messrs. Chickering & Sons, of Boston, and is to be used here this season by one of our local musicians to illustrate the music of the time in which such instruments were in vogue.

Mr. E. N. Kimball, of Boston, Mass., has been in town nearly the entire week.

Mr. Herman Leonard, who, as is well known, represents Messrs. Alfred Dolge & Son, of New York, reports having settled up their affairs with the Russell Piano Company in a satisfactory way. He leaves for home to-morrow, with some good orders in his possession.

Mr. Karl Fink, accompanied by Mrs. Fink, has also been in the city. Mr. and Mrs. Fink have been in Milwaukee, Wis., on private business.

Mr. R. H. Day has resigned his position with the Chicago Music Company.

It is said that Mr. S. R. Harcourt, who recently resigned from the employ of Mr. J. O. Twichell, on account of ill health, is thinking of returning to the city and entering the service of one of our most enterprising manufacturers, who is also a pushing retailer.

1844.

The following is from an old Chicago paper published in the year 1844, and proves that, while the art of piano making has advanced marvelously in 50 years, the art of writing testimonials has not much progressed in the same time:

B. W. Raymond, agent for the sale of Lemuel Gilbert's celebrated patent action pianos in this market, will forward orders to the man-

SMITH & BARNES, STYLE R.



THE heading of this tells the story. The dimensions of the piano are: Height, 4 feet 8½ inches; width, 5 feet 3 inches; depth, 2 feet 2 inches. Seven and one-third octaves.

Latest design, new scale, duet music desk, raised carved panels with molding, roll fallboard, richly carved pilasters and trusses, continuous hinge on fallboard, compound wrest plank, six solid ash posts, full iron plate, three unisons, overstrung bass, double repeating action, nickel plated hammer rail, brackets, pedals and guard, three pedals and muffler, ivory keys. Triple veneered case. Furnished in walnut veneer, mahogany veneer, curly birch veneer, solid antique oak.

factory at Boston for any description of pianos, and will deliver them here at Boston prices.

One of the above instruments is on hand and for sale at 12 Lake street, upstairs, where those who wish to purchase will find a list of prices of the different kinds manufactured by Mr. Gilbert.

CHICAGO, April 24, 1844.

For the information of those who are unacquainted with the qualities of above pianos, I insert a copy of the following matter from the celebrated pianist and vocalist, Mr. Henry Russell, director to the agent at New Orleans:

NACHEZ, February 9, 1844.

MR. CYRUS ALLEN:

DEAR SIR—I cannot allow this opportunity to pass without expressing to you how much delighted I was with Mr. Lemuel Gilbert's patent action pianos. Believe me when I tell you I was not more delighted than surprised at the sweetness of tone they possess. The public should know this fact, that for sweetness of tone, delicacy of expression and touch, for durability of workmanship, for standing long in tune, and for every character which comprises a fine finished instrument (strong as the expression may be), I say it with all sincerity, that for the qualities I have above mentioned, Mr. Lemuel Gilbert's pianos stand unrivaled, and I feel assured in making this acknowledgment that I am only echoing the sentiments of every unbiased professional man in the country. Believe me to remain, yours most respectfully,

HENRY RUSSELL.

For twenty-five years ending on October 5 that Mr. E. S. Conway was associated with Mr. W. W. Kimball and the W. W. Kimball Company. The officers, associates and employés of the company, in celebration of the event, presented a chest of silver to Mr. Conway. Two years ago Mr. A. G. Cone, the treasurer of the company, had a similar anniversary. We append the address on the former occasion:

MR. CONE'S ADDRESS.

MY DEAR CONWAY—It is said that "revenge is sweet." I do not believe in this doctrine as ordinarily interpreted, but after the incident of January 4, 1894, when you did the honors of the occasion, much to the discomfiture of your old friend, I expressed a wish to live long enough to be present at your twenty-fifth anniversary, in order to take revenge upon you, and I now propose to do it.

To-day you round out a full quarter century of honorable connection with this firm, which, I believe, constitutes practically the whole of your business life. It has been thought best by your business associates to gather here to celebrate this day in a fitting manner, and to give suitable expression of the esteem and affection in which you are held by them. I can well remember the first day you came among us, in all your rugged strength, fresh from your home in the North. With your coming there entered a new and strong factor in the Kimball forces which has developed into a power second only to the wise head of our house, whose unflinching judgment prompted him to call you to a higher place in his employ, and, eventually, to the more influential position you now so ably fill. Your life work, your tireless energy and loyal enthusiasm are well known to all present, and it is needless for me to dwell further on this subject.

I do wish, however, to acknowledge for your associates, and for myself personally, your great hearted sympathy which has gone out to us all in times of trial and need. No one in distress has ever gone to you and received any-

thing but unbounded sympathy and prompt and cheerful assistance. When the boys have been in trouble, it is to you they have always turned. There is something in your big, broad human nature which draws them instinctively to you. It is a pleasure to you to do good to others, and we all honor you for this noble spirit of Christian charity.

I want also to speak of one other matter which is very dear to all of us. I do not believe that, in the history of any business more amicable relations have ever existed than in the house of W. W. Kimball Company. To me it has always been a source of great pleasure to feel that we are like an ideal family circle, and no one has done more to promote this condition than yourself. In all the years we have been associated with Mr. Kimball I cannot call to mind one unkind word which he ever uttered to either of us, and in the twenty-five years that it has been my privilege to work side by side with you I can conscientiously say that not one impatient word has passed between us. I only mention this to call attention to the spirit of the house which has descended from its founder, our beloved president, W. W. Kimball, and it is this spirit which I honor you for fostering in the younger members of our business family.

I do not intend that these remarks shall become an eulogy, but I believe that we should show our appreciation of our friends and honor them "while we yet have time."

It would be idle to touch upon your well-known political beliefs and the yeoman service you have so freely given to the party of your choice. We also know your repugnance to the doctrine of "Free Silver." We hope, however, for the time being, you will lay aside your prejudice and accept this silver service as a token of affection and good will from your friends and business associates.

It is something which we hope you will keep, in remembrance of this happy day, as long as you may live, and hand down to future generations of Conways, which we trust will be numerous and pattern after your noble example.

We trust that you may be spared to us for many years, and I am sure that all present will join me in saying, "God bless you and yours!"

CHICAGO, October 5, 1896.

MR. CONWAY'S REPLY.

I must say I am surprised. I have met the enemy, and from appearances I am his. In talking with my wife only yesterday regarding my quarter of a century with the house, I said I would like to live and be connected with my old house fifty years more, so to have two more such anniversaries, but since this most enjoyable occasion I think now I would like to make it three. I can say with absolute sincerity that I enjoy this gathering and token of regard more than had I made a hundred times in money what I have accumulated in the past twenty-five years with an absence of what I see here. I could not but think while Mr. Cone was making his presentation speech, which was so largely eulogistic, he being so elaborate in his praise, that had I accomplished even a little along the lines indicated my life had not been wholly a failure. Friends and friendly association, as evidenced by the many faces before me on this occasion, are more to be en-

Which is the better plan, the Fisher plan at Detroit, or the Smith & Nixon plan at Cincinnati, Cleveland and Detroit?

joyed and appreciated than words can express. It has been my effort during my entire business life to so conduct myself as to make those with whom I have been placed in close touch feel at least no worse on account of their social or business relation with me, but rather to try and add something to the pleasant side of life. Friends and a good name are more to be prized than the wealth of the world, and when I witness this gathering and appreciate its full significance I am constrained to believe that my efforts during life along the lines indicated have been at least a partial success.

Referring to Brother Cone's reference to Free Silver, I am inclined to think that I would fall short of my full duty did I not vote for Bryan, were it not for the fact that the magnificent service presented to me is not on the basis of 16 to 1, nor is it silver alone, but beautifully decorated with a rich and lustrous gold lining, hence you can see that the only ground for me to stand on is that of my old party, namely, Republicanism and Bimetallism, with both metals interchangeable at the will of the owner and on a parity with each other.

In conclusion, friends and associates, I can only say that I thank you all from the bottom of my heart, not for this beautiful gift, but for the feeling that prompted you to bestow it.

List of subscribers to memorial presented to Mr. Edwin Stapleton Conway, in celebration of the twenty-fifth anniversary of his connection with the W. W. Kimball Company.

W. W. Kimball,
Curtis N. Kimball,
E. B. Bartlett,
Ed. Smith,
Luke Yore,
John Farley,
H. A. Wise,
J. R. Pollock,
S. J. McCormick,
R. C. Sweet,
H. B. Rennolds,
C. F. Balch,
George E. Alley,
Nannie Dartnell,
P. T. Whitmore,
J. O. Twitchell,
P. Loeber,
F. W. Hedgeland,
W. B. Price,
L. A. Crittenden,
C. E. Conibear,
Mary M. Kelly,
Miss Regan,
W. H. Cotter,
Miss Rogers,
Miss Murphy.

A. G. Cone,
W. W. Lufkin,
F. Wight Neumann,
C. Dunbar,
J. B. Thiery,
E. R. Blanchard,
L. A. Dozola,
E. E. Davies,
E. A. Groff,
E. A. Cox,
L. H. Barnitt,
W. T. Bradbury,
C. C. Tuller,
Emil Liebling,
H. N. Kanagy,
Simon Mooney,
E. Whelan,
John W. Northrop,
George Schleffarth,
H. Briggs,
H. S. Goodrow,
E. S. Fink,
Miss Cloyd,
Miss Butts,
Miss Murphy.

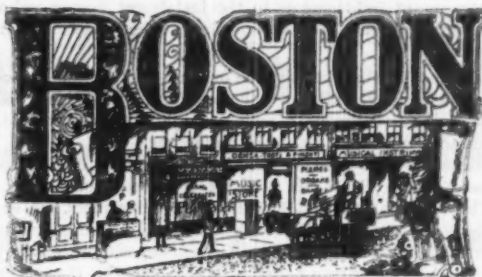
The new manager of the Ann Arbor Organ Company, Mr. Henderson, has just concluded an arrangement with Messrs. W. J. Dyer & Brother, of St. Paul, Minn., which will absorb a goodly number of organs each year. A contract has also been entered into with the Southern Piano and Organ Company, of Fort Worth, Tex., which will take a portion of its product.

The marriage of Mr. James E. Healy to the daughter of Mr. Keidel, of Wm. Knabe & Co., is to occur on October 17, just one week from to-day. The ceremony will take place at the residence of Cardinal Gibbons. This date, by the way, is by a singular coincidence the anniversary of the founding of the house of Lyon & Healy.

Mr. F. B. Burns, the cover manufacturer of New York, is in the city, and in reply to inquiries said he was not sorry he came out, which is a modest way of saying he was doing some business.

Others connected with the trade who were here are Mr. Julius Haager, Mr. E. H. Gallup, of Niles, Mich.; Mr. George H. Phillips, of Kalamazoo, Mich.; Mr. George Boltwood, representing the Chase Brothers Piano Company, of Muskegon, Mich.; Mr. Robert B. Proddow, of the Estey Piano Company, of New York, and Mr. Alois Brambach, of Dolgeville, N. Y.

The alterations in the warerooms of the Mason & Hamlin Company, soon to become the home of the J. A. Norris Company, have begun. Mr. C. B. Detrick will soon take his first trip for the Mason & Hamlin Company, which will reach the Pacific coast. Mr. Edward P. Mason will probably be in Chicago some time during the coming week.



BOSTON OFFICE, THE MUSICAL COURIER,
17 Beacon street, October 10, 1896.

ON Friday evening about 7 o'clock an alarm was sounded for a fire in the sub-cellar of the three story brick building on Boylston street next to the Mason & Hamlin building.

Fortunately the fire was confined to the sub-cellar and basement, but the smoke permeated the whole building, doing considerable damage, amounting to \$2,500.

There was no damage, even by water, in the Mason & Hamlin building, but it was certainly a great escape for them.

The Chickering piano is to be represented in Springfield, Mass., by the Taylor Music House, arrangements having been concluded this week by Chickering & Sons to that effect. It is not necessary to state that the Chickering will be the leader. The first lot of pianos will be shipped to-day to the new agents and there will be some very handsome ones among them.

The warerooms of the Taylor Music House are large and arranged in a way to show pianos at their best advantage. All the modern improvements in the way of electric lighting, separate rooms, draperies, &c., have been utilized in the most effective manner. Their warerooms are probably the largest in the western part of the State.

Matters are progressing rapidly in the Mason & Hamlin and Chandler W. Smith combination. The papers were signed Friday morning and the Chandler W. Smith Company will be incorporated on Monday, October 12.

Mr. Smith moves into the Mason & Hamlin building October 15, but as yet the line of pianos to be carried has not been decided upon.

After incorporating the company here Mr. Edward P. Mason goes to Chicago.

On Friday when a call was made at the Emerson Piano

Company's offices Mr. P. H. Powers was found busily engaged mailing the settlement notes to the creditors.

The finishing up of the assignment will now be a matter of only a short time, and all concerned are pleased at so speedy a settlement of affairs.

Business continues to steadily improve, and while no extremely large orders are received there is a multiplicity of small ones that aggregate a good round number at the end of a week.

There seemed to be a specially cheerful feeling this morning at the warerooms of the Vose & Sons Piano Company, which may be accounted for by the fact that this week has been the "biggest" of this year. There was one week, sometime last February, when the volume of business was about the same, but this week carries off the prize.

Mr. S. A. Gould will leave town on Monday to attend the funeral of ex-Governor Levi K. Fuller, at Brattleboro, on Tuesday.

The warerooms of the Estey Company in this city will be closed on Tuesday afternoon.

Mrs. Georgia A. Warren, of Waltham, has been ill for the past year and unable to give her personal attention to business. It is probable that it will be some months yet before her health is fully re-established.

A short time since it was decided that it would be best for her to make an assignment. This has been done, and the business will now be wound up or settled in the best way for both her own interests and those of her creditors.

Mrs. Warren has the sympathy of all those who have known her either in a social or business way.

Gardner & Osgood have a bright pretty wareroom which is always attractive. They find their business steadily growing and improving.

Mr. F. I. Harvey has returned to town much benefited by his trip to the mountains.

The Ivers & Pond Piano Company is about to get out a fine new large catalogue.

Mr. B. S. Pray, of Bar Harbor, Me., was in town on Friday.

Which is the better plan, the Fisher plan at Detroit, or the Smith & Nixon plan at Cincinnati, Cleveland and Detroit?

THE ARTISTIC MERRILL PIANO



The highest possible standard in Tone
and Workmanship.

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"CROWN."



PIANOS.

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The Most Modern and Salable Reed Organs now on the market.

GEO. P. BENT.

COR. WASHINGTON BOULEVARD
AND SANGAMON STREET,

CHICAGO.

And Why Not Autoharps on the Instalment Plan?

THE above question is asked because up to the present time Autoharps have been sold rather conservatively—that is, for cash or on approved and limited credit.

Whether the question of selling these instruments on instalments has ever been considered or not no one will doubt, but that sales can be largely augmented has been proven in nearly every line of trade. It is an open question as yet if it would be profitable to employ the necessary additional capital and labor to conduct such a business with an article of luxury like a small musical instrument, although a great majority of violins, mandolins, guitars and banjos of the high priced makes are placed with musicians on this plan.

There is this argument in favor of the instalment plan, which would seem specially applicable to the selling of Autoharps. As is well known, the immense success which has attended the manufacture and sale of these instruments in both a commercial and artistic sense has attracted several imitators, who, in order to make any headway in the sale of their goods, were compelled to offer

extravagant inducements to the instalment houses, who in turn placed them before the public under similar advantages.

While in all probability the original and genuine Autoharp would invariably have the preference, the influence of easy payments carries a certain weight with some people, and the imitation is given the preference.

The same reasoning applies to the various styles of Autoharps. Take Style No. 6 of the 1896 model for instance. This retails at \$35, and is a musician's instrument and exceedingly popular. If the dealer would sell this on the instalment plan for a reasonable cash deposit and on easy payments, covering a period of several months, there is no doubt but that in the majority of cases this style would be preferred to a lower priced instrument of less capacity. The sale of Style No. 6 would be largely increased, and by the same token even the still higher priced Autoharps, as parlor and concert grands, would have a greater demand.

It is not fair to say that if a person cannot pay \$35 for an instrument he should take a cheaper one, because many persons in receipt of moderate incomes even might hesitate to pay the cash, but who could without inconvenience or discomfort pay \$10 down and \$2 a month and secure a desirable article. The dealer benefits by the sale of the

high priced instruments and the satisfaction which the customer derives from having a thoroughly satisfactory article. This latter point also constitutes good advertising.

To do business on the instalment plan in any line requires more capital and labor, and that the plan is a profitable one has been demonstrated beyond controversy.

The subject presents several feasible features which would seem worth the consideration of dealers.

Which is the better plan, the Fisher plan at Detroit, or the Smith & Nixon plan at Cincinnati, Cleveland and Detroit?

**YOU want an Organ that
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WELL, WELL.**

That's the Weaver Organ.

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Manufacturers of High Grade

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E. A. COLE,
Secretary.



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Extensive Repertory.

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has a fuller, softer and more melodious tone than all other concert Zithers in consequence of its peculiar construction. The "Eufonia" Zither has for that reason grown to be the favorite Zither in all Zither playing circles. Sole Mfr.,
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VOLINS.

Your Nr.	Actual Cat.-Nr.	Old Nr.	Nr. 834	Nr. 777	Nr. 695 1/4	Dor. M.	prices do not include bows.		
							%	%	1/1 size.
	345	687	Jac. Stainer	Model highly raised Top and Back, Red and Amber varnish shaded	Ebony Trimmings	"	129	132	135
	380	961	"	"	"	"	153	157	162
	396	855	"	"	"	"	138	141	144
	394	"	"	"	"	"	156	159	162
	349	"	"	"	"	"	174	177	180
	834	"	"	"	"	"	174	177	180
	777	"	Vuillaume	imit.	"	"	75	77	78
	375	1045	"	"	"	"	105	106	108
	350	1097	"	"	"	"	156	159	162
	398	956	"	"	"	"	174	177	180
	379	889 1/2	"	"	"	"	174	177	180
	110	319	Joh Bapt. Schweizer	"	"	"	56	58	60
	695 1/4	"	"	"	"	"	62	60	64
	154	310 1/2	"	"	"	"	64	65	66
Conservatory-etc. Brand on Scroll									
	1011	"	Jacobus Stainer	Model Amber	varnish, light shaded, Ebony Trimmings	"	136	141	144
	431	"	"	"	"	"	192	193	194
	445	"	Vuillaume	and Brown Brown Red	Imitation Old	"	156	159	162

Your Nr.	Actual Cat. Nr.	Old Nr.	No. 707	Nr. 360	Nr. 400	Dox. M.	prices do not include bows.			
							%	%	1/1 size	
907			Giovano Paolo Maggini Model	Red Brown	varnish shaded	Ebony Trimmings	80	70	80	72
906	1143	"	"	Light Brownish	"	"	82	86	50	90
707		"	"	Red	"	"	90	100	80	100
977		"	"	Red Brown and Amber	"	Bird's eye maple	162	105		108
270	885	"	"	Red and Amber	"	Imitation Old	106	100	50	110
963		"	"	Light Brownish	"	shaded	120			120
906	1344	"	"	Dark Brown	"	"	129	136		130
955	818	"	"	Red	"	"	141			141
965	1353	"	"	Light Amber	"	French finish	147	150		153
360	1494	"	"	Dark Chestnut Brown	"	Imitation Old	136	130		102
400	7195	"	"	Brown	"	with Gold Star	168	174		180
948		"	"	Nut Brown	"	French finish	168	174		180
876		"	"	Red and Amber	"	shaded, Bird's eye maple	150	165		171
Conservatory=etc. Brand on Scroll										
284	1215	Giovano Paola Maggini Model	Brownish Red	varnish shaded	Ebony Trimmings	106	112		118	
334		"	Chestnut Brown	"	"	128	129		125	
1012		"	Red and Amber	"	Imitation Old	168	167	50	172	
415	1079	"	Reddish Brown	"	Bird's eye maple	172	80	181	187	
614		"	Light	"	French finish	178		184	190	

Your Nr.	Actual Cat.-Nr.	Old Nr.	Nr. 827	Nr. 831	Nr. 832	Dox. M.	prices do not include bows.			
							1/2	3/4	1	1 1/2
827	450	1255	Giovano Paolo Maggini Model	Amber varnish	Ebony Trimmings	" "	171	175	50	180
831	451	"	"	Yellowish Brown	"	"	204	210	"	216
454	1018	"	"	Brown and Amber	Bird's eye maple	"	222	228	"	234
511	1059	"	"	"	imitation	"	231	237	"	243
796	"	"	"	Yellow Red	" Old, Bird's eye maple	"	234	239	"	270
832	"	"	"	" Brown	"	"	234	238	"	270
864	"	"	"	Red Brown and Amber	" Old	"	234	238	"	270
278	1218	"	Jos. Klotz	Red and Amber	Brand "Klots" on Back	"	102	105	"	108
1013	"	"	"	Yellow Red	"	"	111	114	"	117
201	1092	"	"	"	Ebony Tailpieces and Rosewood Pegs	"	108	141	"	144
516	"	"	"	Brownish	Ebony Trimmings	"	153	80	"	162
602	"	"	"	Dark Red	carved Arabesques on neck	"	171	180	"	207
229	"	"	Janurius Gaglianus	"	"	"	102	105	"	108
225	"	"	Migat Rubus	Red and Amber	"	"	114	120	"	125
259	1144	"	Dominicus Montagnana	" Brown	"	"	87	88	50	90
			Leopold Witthalm	Yellow Brown	"	"	84	85	50	97
Conservatory-etc. Brand on Scroll										
490			Maggini Model	Brownish varnish	Ebony Trimmings	"	102	171	"	180
496			"	Light Yellow	French finish	"	104	171	"	180
684			"	Red Brown	"	"	169	198	"	216

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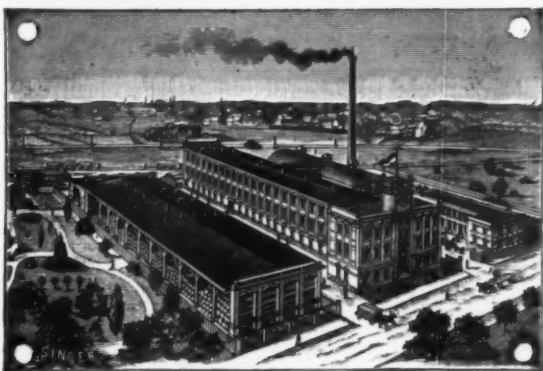
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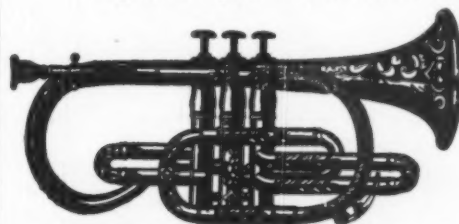
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